BALLET TODAY

SEPTEMBER, 1960 TWO SHILLINGS

MARILYN BURR AND JOHN GILPIN

in Bonaparte in Nice

Ballet TODAY

A MONTHLY REVIEW
DEVOTED TO DANCE

Established 1946

THE MAGAZINE WITH THE WIDEST NEWS COVERAGE OF BALLET THROUGHOUT THE WORLD

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Editor's Log

Our July issue featured the career of Nina Timofeyeva, and this picture shows Boris Khohlov (left), Timofeyeva (centre), and conductor Georgii Zhemtuzhin taking a look at the first copy which we presented to them as it came off the presses.

I CAN'T complain that my postbag lacked variety this month, invitations have included after-the-show parties and press conferences to meet the Russians, two guest artists from Scandinavia, an Aztec Princess and a trip to Paris.

The party which found me most in the mood for merrymaking was the one which followed the show on the first night of the "Stars of the Bolshoi" season at the Albert Hall. It did me a power of good to see the tremendous audience pouring in for the performance, and to see them come out afterwards chattering like excited children. I don't know where all these people came from night after night, but if seven thousand of them were willing to pay at every performance to watch an entire evening of ballet it is a healthy sign at any rate.

At the party the Soviet Ambassador described the dancers as "graceful and gentle women, strong and gallant men," and this was certainly true of those to whom I was presented. Throughout the show I had been greatly impressed by the delightful gallantry of the men in presenting their ballerinas, again and again making them take their bows alone and themselves modestly retreating to the background. Boris Khohlov greeted me by saying he had already noticed me in the theatre, which, in such a vast audience, left me a little incredulous, but it was very gallant just the same. Nina Timofeyeva thanked me for featuring her story in the current issue of the magazine, Levashev complimented me on the photos we had taken at the dress rehearsal the previous day, and which you now see on page 4 of this issue. At the photo call it was difficult to know who took the most pictures, the dancers or the photographers. Their tremendous leaps astonished our photographer Ian James who, asking for an action picture, allowed what he thought was plenty of leeway to get the dancer into his camera sight, but they soared way out of camera range.

Suzanna Zviagina, one of the leading dancers of the Bolshoi, and soloist in the Azerbaidjanian Dance "The Pheasant," made a speech in English, which she speaks extremely well, thanking everyone for the wonderful reception the dancers had been accorded. "We are extremely grateful," she said, "to get such a welcome in a country which has so many many wonderful dancers of its own." Miss Zviagina is a well known writer in artistic journals in her own country, and is also Editor in Chief of the paper published by the Bolshoi Ballet Company called "Soviet Artiste."

A rehearsal picture of Baroness von Rosen, Marie Rambert and Flemming Flindt discussing the new production of *La Sylphide*. *Photos by Ian James*

ONE of the most exotic personalities in town during the month was the beautiful Princess Teo Xochitl descended from Royal Aztec blood, and here with the Mexican Dance Company for a four-week season at the Piccadilly Theatre, but as I had promised to attend the first night of the Ballet Rambert season and to meet guest stars, Baroness Elsa Marianne von Rosen and Danish Ballet dancer Flemming Flindt at a party after the show, it was a great pity that the two first nights clashed.

THE two Scandinavian artists were here to star in Ballet Rambert's production of *La Sylphide* at Sadler's Wells. Madame Rambert is reported as saying that her Company could be regarded as the "Tate Gallery" of ballet, and there is no doubt that this, the first British production in this country of the famous Bournonville ballet, will occupy a place of honour in her "collection."

With her season in full swing at Sadler's Wells, Madame Rambert was guest of honour at a dinner held on the 24th July at the Dorchester Hotel, London, organised by the Dancers Circle to celebrate thirty years of this famous Company, the oldest English ballet company in existence to-day. Madame Rambert, never content to rest on her laurels, continues to bring surprises out of the hat at a pace which keeps us all dizzy. Although she is well into her seventies her outlook remains fresh and vigorous.

It was this quality Huw Wheldon, Editor of the programme "Monitor" was looking for when the B.B.C. decided to repeat some of the films they have made for this series for the Film Festival on television this summer. Ninety films have been made during the last two and a half years, and it was quite a problem to choose the items for only six programmes "but," he said "we tried to choose twelve which still seemed fresh and vigorous on a second viewing." The film "Marie Rambert" was one of those chosen, so that if you missed the irrepressible "Mim" on the first viewing you will be able to see her again on August 28th.

Editor's Log contd. on page 8

OCTOBER ISSUE WILL BE PUBLISHED ON 22nd SEPTEMBER

Stars of the Bolshoi in London

Photo top left:
The evil water spirit attacks. Vladimir Levashev and Leonid Zhdanov in *Shurale*.

Top right:
It looks so easy. Margarita Smirnova and Georgii Farmanyants rehearsing for their duet in *Flames of Paris*.

Photos by Ian James.

Left:
The hunter is filled with pity for the bird he has wounded. Irina Tikhomirnova and Alexander Begak in *The Hunter and the Bird*.

Photo by Marion James.

LONDON REVIEWS

STARS OF THE BOLSHOI BALLET — FIRST PROGRAMME

by FERNAU HALL

THE "Stars of the Bolshoi Ballet" opened at the Royal Albert Hall on June 27th with a programme very typical of the "grand divertissement" which groups like this are accustomed to give in the Soviet Union and foreign countries. It included a number of items made familiar by previous touring groups and also by the divertissement programme given by the Bolshoi Ballet at the Davis Theatre in Croydon in 1956.

The leading male dancers in the group—Yevdokimov, Khohlov and Farmanyants—were already familiar from previous appearances in this country, but this was only in part true of the leading female soloists, and one of the most exciting aspects of this show was the continuing expectation that one of the unknown leading soloists might turn out to be a potential successor to Ulanova or Struchkova. (Be it remembered that the great Struchkova was first seen in England—some ten years ago—in a touring group of this kind.)

Before any of the dancers appeared, the new arrangements of stage and auditorium in the Royal Albert Hall made a very favourable impression. The back of the hall was screened off by an enormous blue curtain. Grey curtains were built out to provide suitable screened entrances for the dancers, and in front of these stretched a stage which was roughly square, coming well out into the oval centre of the hall. In front of this was an orchestra pit, and then came the stalls built up on a rake like stalls in a theatre. These arrangements showed off the dancers to much better advantage than on previous occasions. One's only complaint was that the stage was rather too resonant, so that every footfall was heard almost more clearly than the music. (We may hope that in future some way may be found of dealing with this excessive resonance.)

The programme began with a Polonaise and Cracovienne from Glinka's opera, *Ivan Susanin*. This looked very thin performed by six dancers instead of the full company (as in Croydon). The adaptation of Zaharov's choreography was, in fact, done without much imagination.

Then Nina Timofeyeva, partnered by Boris Khohlov, danced the famous pas de deux from Act 2 of *Swan Lake*. Though four years have elapsed since Timofeyeva danced the leading role in *Swan Lake* at Covent Garden, she did not show any real signs of progress. Her walk, in particular, was affected and clumsy: in fact, she put her toes down as if walking on eggs. In the actual adagio movements, supported by Khohlov, she carried the "continuous movement" style invented by Ulanova almost to the pitch of parody—never, for example, establishing the full extension of any *developpé*. Ulanova has such breadth of movement and such lyricism that she can make this continuous movement very affecting, but it makes a poor model for other dancers to copy except with discretion. Fortunately, this was not the last we saw of Timofeyeva; but more of this later.

Much was to be hoped from the extracts from *The Little Humpbacked Horse*, for this ballet (*Koniok Gorbonuk* in Russian) is one of the few remaining important ballets to survive from the 19th century, and in fact has considerable historical importance, being one of the first Russian ballets to include folk-dance elements. Unfortunately, the extracts we saw were from a new version by Radunski, with music by the 27-year-old composer Shchedrin which might easily have been composed by any hack composer of the 19th century (Minkus, Driko, etc.): it is almost incredible that a young Russian composer should think in such banal terms at a time when the work of Prokofiev is well established in Russia and even the early work of Stravinsky is becoming reasonably well-known. Given such sugary music as that of Shchedrin a choreographer has little chance. In this ballet we had our first glimpse of one of the up-and-coming female soloists previously unknown in England, Margarita Smirnova; but the steps she was allotted—a few simple classroom steps, with the hands held in the manner of familiar pony variations of the Tiller Girls—gave her little opportunity.

The first strong impact was made by the familiar pas de deux *Melody* (music by Gluck) danced by another up-and-coming (but previously unknown) female soloist, Irina Tikhomirnova, partnered by Alexander Begak. Here Tikhomirnova—in a dance consisting almost entirely of slow lifts—showed fluid and expressive arms and a supple back, hinting that she might have a substantial talent.

The Moldavian Folk Dance, performed by the same artists who danced the Polonaise and Cracovienne which opened the show, showed these dancers completely transformed. They had fire, assurance and spontaneity; leaping high with the true Bolshoi bravura, they firmly took possession of the stage as they speeded up to a climax. Here at last was good character dancing, in a sequence of steps skilfully put together by E. Metchenko after the manner of Moiseyev.

The *Bluebird* pas de deux was chiefly remarkable for bringing back into view Gleb Yevdokimov, who won all hearts at Covent Garden four years ago by his distinction of style and fiery precision of movement. One would have thought that the flying movements of the male Bluebird would suit very well Yevdokimov, with his small, well-proportioned body. But—rather surprisingly—he made relatively little of his first solo, and in the *temps de poisson*, in particular, he failed to arch his back in the proper manner. But he made full amends in the second solo in which he performed stunning *brisés volés*, leaping high in the air and making his feet sparkle like diamonds. He rather overshadowed a previously unknown soloist, Nina Fyedorova, who was hampered by the typical Bolshoi technique of slow *petits tours* taken on the half point.

In view of the creativeness and imagination shown by Igor Moiseyev in his arrangements of folk dances, one hoped for great things when the programme announced an extract from a ballet choreographed by him in 1956—*Spartacus*. But a pas de deux from this ballet performed by Lydia Ushakova and Alexander Begak proved to be nothing more than an assembly of all the most familiar clichés of Soviet choreography: the inevitable horizontal jump into the arms of the man, the inevitable lift with the girl kneeling on the shoulders of the man, and so on. The music by Khatchaturian, well known for his exotic and rhythmic Armenian tunes, was most disappointingly tepid and Edwardian, showing no trace of any influence from developments in music in the last hundred years. Under the circumstances it was impossible to judge the talents of Ushakova and Begak.

Russian Dance was based on a very good idea: the use of Russian steps in a semi-dramatic way to build up the changing feelings of a boy and a girl. But once again the choreographer was crippled by totally inappropriate music: that composed by Pahmutova sounded like a half-hearted attempt to reproduce Ravel's *Bolero* and had no Russian rhythms or phrasing.

Then came the familiar war horse of Soviet divertissement programmes—*Spring Waters*, danced by Nina Fyedorova and Piotr Khomutov. One could hardly be expected to take seriously a dance in which both the boy and the girl wear filmy drapes of nylon tulle; but *Spring Waters* has some of the same naive and fetching exuberance as the *Moskovski Waltz*, and certainly could be enjoyed as a display of Bolshoi acrobatics. Nina Fyedorova was particularly good in her *grands jetés en tournant*, which were performed with dash, elasticity and precision.

The first half of the programme ended well with a classic pas de deux from the ballet *Flames of Paris*, danced by Margarita Smirnova and Georgii Farmanyants. Here, almost for the first time, we saw some varied and moderately expressive choreography (by Vainonen). Smirnova showed a marked flair for pirouettes, and made much of a step in which she hopped on one point and moved the other in swift little battements from the knee. She was also good in fine bounding steps with brilliant footwork. What stood out more than anything in Smirnova's work was the speed and solidity of her pirouettes and the sparkle of her *petits tours*; unlike the other young soloists she

performed her *petits tours* on the full pointe, as Western dancers do, and in this way was able to give the steps their full brilliance. Farmanyants is really a character dancer and is not fully at home in classic roles, but he partnered Smirnova very well, and performed some excellent *doubles tours en l'air* landing on one foot.

The first two items after the interval unfortunately brought us back to the level of the beginning of the show. *Masquerade Waltz* had a depressingly coy and schmaltzy quality, while in the "Azerbaidjanian" dance *The Pheasant* the choreographer L. Grikurova and the soloist Suzanna Zviagina showed almost no understanding of the nature of Azerbaidjanian dancing. (It will be remembered that a dance in Azerbaidjanian style, with beautiful hand movements, is one of the finest items in the repertoire of the Georgian State Dancers.) Zviagina wore a white tulle skirt that could hardly have been less appropriate for an Azerbaidjanian item, and made a series of awkward little rushes around the stage interspersed with crude flicking movements of her hands that were totally un-Caucasian.

In the pas de deux from *Don Quixote* Nina Timofeyeva, astonishingly enough, showed herself to be an artist of real quality who had improved enormously since her last appearance in London at Covent Garden in the Bolshoi Season. Whereas before her feet had been soft, they now showed themselves as strong and brilliant, and she pointed each of the staccato *relevé* movements of the girl's solo with delightful spontaneity and precision. The difference between her fine dancing in this item and her sentimental dancing in the *Swan Lake* pas de deux was almost unbelievable—especially in view of the fact that she is essentially a lyrical dancer and miscast in *Don Quixote*. Boris Khohlov, in the male part of this pas de deux, made it clear that the high hopes one had built up of him from his appearances at Covent Garden were more than justified. He is now one of the greatest male dancers in the world, with a noble style, pure line, masculine grace, strong and solid pirouettes, and a fine fluidity of movement. What is more, he contrived to put into the *Don Quixote* steps the right panache, giving a real suggestion of Spain.

The extracts from the Tatar ballet *Shurale* showed a rather touching attempt to produce a Soviet equivalent of *The Fire Bird*. *Shurale* deals with an evil water sprite who steals a feather from the bird Syuimbike (who has been turned into a girl) and with the heroic Ali-Batyr who protects Syuimbike. From time to time there were a few faint exotic elements in the music (by Yarulin—a Tatar composer who was killed in the war in 1942) but the choreography by L. Jakobson followed all too closely the familiar Soviet patterns. (It is baffling that Soviet choreographers go on reproducing the same lifts in ballet after ballet.)

Margarita Smirnova then danced a classic variation to music by Drigo. Here she danced very much the same steps as in the pas de deux from *The Flames of Paris*, but they were put together much more clumsily (by Gorsky) and so she was unable to make the same impact. It would have been a far better idea to have given this talented artist a variation completely different in style.

Farmanyants was next seen in his "party piece"—the Gopak from *Taras Bulba*. As always, he danced this superbly, making his wide Ukrainian trousers spin out like wings as he hurled himself through the air in the fast turns of this dance. It was, in fact, an excellent item to put just before the last item.

The programme ended with a cut-down version of the *Walpurgis Night* ballet which was shown at Croydon with Struchkova. Anyone who saw this performance (or its reproduction in the film *The Bolshoi Ballet*) could not but be disappointed, for Nina Tikhomirnova (slender and pretty, like all the up-and-coming Bolshoi dancers) has little of Struchkova's fabulous warmth and abandon. Without these qualities in the principal female role the mid-Victorian inanity of this ballet made it quite unsuitable as the finale to the evening—particularly as six dancers could not reproduce the patterns of the original.

Even though none of the "new" female soloists showed themselves likely to equal Ulanova or Struchkova, several of them showed marked ability, and they appeared in such numbers that one may take it for granted that a good many others of equal talent are coming to the fore in Russia, and the possibilities for the future are excellent.

Previously unknown young male dancers were given less of a showing in this programme, but it was a pleasure to see Khohlov, Yevdokimov and Farmanyants once again. If the choreography shown was on the whole well below the level needed to give the talents of the dancers real opportunity, this is almost inevitable in a divertissement programme.

FERNAU HALL

BOLSHOI STARS: 2nd and 3rd Weeks

reviewed by

JANET SINCLAIR

THE many ballet-lovers who spent large sums in April booking "blind" for the closing week of the Bolshoi Dancers at the Albert Hall were pretty well justified in complaining that a complete change of programme was promised: it turned out that the third week comprised a reshuffle of items already presented. It also struck those who had paid full prices for matinées as unfair to advertise the classical pas de deux and then perform them with the solos omitted. However, Weeks Two and Three contained a high proportion of unbelievably good dancing, so it would be unfair to harbour any resentment against the Russians, whatever personal opinion one may hold of the business ethics.

To dispose of the duds first, I could have done without *Reverie*, *Russian Dance* and the Prokofiev *Prelude*, and, in the third week, would have welcomed a repeat of the exquisite Varlamova-Levaschev folk dance; I also would have liked to see *Spartacus* and *The Hunter and the Bird* again, but these doubtless had to be omitted owing to an injury to Begak's wrist; and I suppose one can't have everything all the time, even from the Bolshoi.

The *Giselle* pas de deux was not new to London, but this performance (in which the superlative Bogomolova was replaced by the only slightly less delightful Smirnova) gave us the chance to watch the dancing as pure dancing, without being bemused by the complete spectacle. If there is a dancer living today who can perform the male role in this pas de deux with the ultimate perfection of technique, superb finish and élan of Gleb Yevdokimov I would like to see him. Yevdokimov also performed a solo from *Gayaneh* which was a model of simplicity and punch, full of neat telling movements and, at the same time, giving full scope to this dancer's outstanding rhythmic sense and dynamic force.

Fyedorova is a dancer new to London. She had given a good idea of her quality in *Spring Waters* (though again somewhat overshadowed by the memory of Bogomolova and Kondratieva), and in the delicious *Shurale* solo, and to her fell the doubtful pleasure of opening the second programme with, of all things, the *Sleeping Beauty* adagio (choreography by Messerer). This dancer, whose level in the Bolshoi hierarchy, the programme tells us, places her among the four little cygnets and the Brides in *Swan Lake*, tossed off this difficult adagio with the assurance, clarity of line and dignity of a ballerina of twenty years' standing. Most notably, she survived one of the most distressing falls I have ever seen on the stage with dignity and technique unimpaired; only for a moment did the projection falter, like a car-light dipped momentarily out of politeness to an oncoming motorist.

Also new to London, save on film, was the Bolshoi version of the *Les Sylphides* pas de deux. In this Timofeyeva was partnered reliably by Leonid Zhdanov, and in the second week by Boris Khohlov, the latter with a sympathetic understanding which made one long to see him in the complete ballet. This pas de deux is done in choreography so almost identical with that with which we are familiar that it is hard to believe, as Timofeyeva told us, that it was not written down when Fokine produced it there fifty years ago. Timofeyeva displayed once again that she is the most musical of dancers and, possibly, the most versatile ballerina since Danilova; later on in the programme she performed a Gavotte to music by Lully which made one long to see her in *The Good-Humoured Ladies*. And, incidentally, I cannot resist the impulse to enquire why one critic found it "ridiculous" that the dancer should be required to hop on one pointe in this solo, when it is apparently *not* ridiculous for Nerina to do so as Lise in *La Fille Mal Gardée?*

Apart from an electrifying Gipsy Dance from *Don Quixote* by Tamara Varlamova, other highlights of the second week were *Black Swan* danced by Khohlov and Karelskaya (most variable of Soviet dancers, her quality improved as she visibly lost weight during the season), *The Hunter and the Bird* and *The Ocean and the Pearls*. Irina Tikhomirnova, a dancer whom I found in the main unsympathetic, was at her best as the Bird; Russians are good at birds and I found this one, together with Bogomolova's *Princess Swan* (not shown in London) and Ulanova's *Dying Swan*, the most moving of the lot (and here, too, may I be forgiven for mentioning the breath-takingly simple and musical ending to the girl's solo in *Blue Bird* during the first week?). *The Ocean and the Pearls*, a gem of period nonsense by Gorsky (a pre-Fokine Bolshoi choreographer) became a classic in the hands of Fyedorova, Smirnova and Farmanyantz, whose solo showed us male dancing such as I have never seen anywhere from anybody. I cannot understand the attitude of critics who condemned this pas de trois, yet sit uncomplaining through the umpteenth *Pas de Quatre* (or even a whole evening of Callas as Norma). In inferior hands it might well become unbearable, but whatever these dancers touch turns to gold; for first, they know exactly what they want to do; secondly, they possess the technique to do it easily, without puffing and blowing; and thirdly, they make absolutely

Continued at foot of next col.

BALLET RAMBERT SEASON

THE SYLPH

IT is a great day for British ballet when Bournonville's great ballet, one of the rare treasures of ballet tradition, becomes naturalised within the repertoire of a British company. *La Sylphide* (rather unfortunately anglicized as *La Sylph* when staged by the Rambert on 20th July) has many claims to be considered Bournonville's masterpiece: it has a superb balance of classical dancing, character dancing, dances of mood, pas d'action, and mime; also a variety of fully characterised roles, both male and female, both natural and supernatural, and a wonderful plot.

Elsa Marianne von Rosen has done an excellent job in adapting the ballet to the size of the Rambert company and teaching it to the Rambert dancers. Gillian Martlew was splendid in the grotesque character role of the Witch Magda, challenging comparison with the great mimes of the Royal Danish Ballet. Rather surprisingly, the producer cast Shirley Dixon in the very important role of Effie (the non-supernatural heroine). This was a far more exacting role than anything she has created up to now, but she did very well under the circumstances: her Effie was simple and unpretentious, quite in harmony with the Bournonville tradition, and she looked quite assured, though her dancing lacked some of the breadth needed by the choreography; probably this will come later. The corps de ballet (male and female) danced and acted with the same agreeable sincerity and directness they bring to this company's *Giselle*, and if in their beaten work and elevation they failed to reach Danish standards this was not to their discredit: the Bournonville style and technique is not to be mastered in a few weeks.

The hero of the occasion was Flemming Flindt, wonderfully recovered from his foot injury and dancing with all the virility, fire and precision demanded by Bournonville (who insisted that men should be men, never romantic dummies); here was the Bournonville style in all its crispness and vitality. Elsa Marianne von Rosen did not bring out all the facets of the Sylphide which have been revealed to us by the incomparable Margrethe Schanne, making relatively little of the fey humour and the high spirits; but her interpretation was basically sound, and the role suits her better than any other so far. The decor and costumes by the Ironside brothers represent a minor miracle of tact and feeling for period: clearly they have done their homework with thoroughness and imagination, and so are able to be faithful both to Scotland and to Bournonville (who also took the trouble to study the sources of his material).

THE WISE MONKEYS

It is a considerable understatement to describe as disappointing Norman Morrice's new comedy ballet *The Wise Monkeys* (given its London première at the beginning of the Sadler's Wells season of the Ballet Rambert on 18th July). On the one hand Norman Morrice had shown real originality and undoubted talent in his first two ballets; on the other hand Madame Rambert has always showed a marked flair for comedy, bringing out comic gifts in her artists and maintaining the production of comedy ballets in her repertoire at a high level. But there is hardly anything to redeem the general imbecility of *The Wise Monkeys*: story, choreography, characterisation, decor and costumes are all desperately lacking in wit, imagination or even a minimum level of professional polish. Everything is taken from stock, and treated in the most ham-handed way: even that fine artist Gillian Martlew is able to make little of the corny devices of her "vamp" role, while Norman Morrice's idea of a man-about-town is roughly what one might expect from a child of six—though of course lacking in the naïve charm of child art.

Inevitably one speculates as to why things went so badly wrong. Did Madame Rambert, feeling that her repertoire would become unbalanced if Norman Morrice continued to produce heavy dramatic ballets, ask her staff choreographer for a comedy? Or did Norman Morrice himself feel the need to develop other sides of his talent? One thing is certain: he has as yet no feeling for light comedy. Perhaps a more pungent type of humour would suit him.

The Remainder of the Season Next Month

BOLSHOI STARS 2nd and 3rd WEEKS Contd.

certain that they get what they are doing over to every member of the audience.

On the closing night, enthusiasm reached fever pitch for, as Zviagina said in her curtain speech, Londoners certainly took these dancers to their hearts. What a pity that those few dancers, critics and personal friends who wanted to say goodbye to the Bolshoi should have been so rudely denied the opportunity !

JANET SINCLAIR

See Letter to the Editor page 8

FESTIVAL BALLET SEASON

BONAPARTE IN NICE

THERE were a number of baffling things about the Serge Lifar ballet *Bonaparte à Nice* with which the Festival Ballet opened its summer season at the Festival Hall on 21st July. The story, written by Maurice Bessy and concerned with vague events in the early career of Napoleon Bonaparte, was very different from any previously used by Lifar, containing as it did no element of myth of legend; it was hard to see why Lifar (or in fact any choreographer) should interest himself in a young general reorganising some undisciplined soldiers, unless he hoped to use military evolutions for broad comic effects (as in two other ballets in the Festival repertoire, *Graduation Ball* and *London Morning*). There were some signs that Bessy and Lifar had comedy in mind: some of the soldiers, for example, had fantastic moustaches and moved grotesquely, while on two occasions we were shown a file of girls riding hobbyhorses and pretending to be cavalry. But there was no consistent attempt at any sort of humour, and the choreography and characterisation were very conventional even for Lifar. Bonaparte, for example, executed in front of his men exactly the same sort of bravura solo (with at one point the man doing a *relevé en attitude* leading into a *grand jeté en tournant*) as every other Lifar hero. In the pas de deux of Bonaparte and Angella the major points of interest were a fish dive (straight out of Petipa) and a Bolshoi lift. The Moor performed much the same handstands as the Moor in *Petrushka*.

But the most baffling aspect of this ballet was John Gilpin's interpretation of the title role. He made every detail suggest a pale, gloomy, tortured, hyper-romantic figure—something between Byron and Chopin. It is hard to believe that either Lifar or Bessy intended anything of the sort: certainly anything less like the real Bonaparte could hardly be imagined. Gilpin took his romantic gloom so seriously that he did not relax into a smile even during the curtain calls. But he danced with all his usual grace, flexibility and power, and looked so much inside the skin of his Byronic figure that one longed to see a new ballet built up around it—a ballet in which it would make sense, and from which it would draw meaning.

Fernau Hall will review the remainder of the Festival Ballet Season in our next issue.

MEXICAN DANCE COMPANY

THE programme of Mexican dances which opened at the Piccadilly Theatre on 18th July inevitably brought back memories of the Philippine dancers: there was the same sharp contrast between ancient and stern ritual dances and more recent carefree folk-dances which show a strong Spanish influence. But Mexico has ancient traditions of high pre-Columbian civilisations (Mayan and Aztec) very different in style from those of the islands across the Pacific, and it was fascinating to see these presented by the Mexican dancers for the first time in London.

Most wonderful of all was to see the incredible feather head-dresses (made familiar by pre-Columbian sculpture and paintings) come to life in full colour and swaying movement, on the shoulders of dancers whose profiles were convincingly pre-Columbian. The authenticity of the traditional dances revived by Javier de Leon (director-choreographer of the company) is unquestionable: I have seen much the same steps (and heard similar rhythms) in the dances of North American Indians a long way from Mexico. Three things stood out in the Mayan-Aztec half of the programmes: two remarkable solo dances by Zacarias Segura Tonaltzin—who simultaneously plays on the flute, shakes a rattle, and beats rhythms with his feet (sounding the strings of seed-pods around his ankles)—and the awe-inspiring *Dance of the Quetzals*, with the stage almost filled by colossal head-dresses, semi-circles of feathers extending five or six feet before and behind the dancers. (This fine dance was accompanied by particularly mysterious and evocative flute music from Chief Tonaltzin.) Unfortunately Javier de Leon's two attempts at the composition of ballets based on ancient legends were embarrassingly naïve and ineffective: one hardly knew where to look when Yumil Kax, enchantress of the Mayan gods, performed clumsy *petits tours* and followed these with a bent-knee attempt at an arabesque.

The second half of the programme was devoted to relatively modern folk-dances of the various regions of Mexico. Inevitably there was a certain lack of choreographic variety in this part of the programme, but this was redeemed by the splendid variety and colourfulness of the costumes. The best item was the final section of *Fiesta Jalisco*—"The Snake Dance and Horse Dance" in which the movements first of a snake and then of horses ridden by women were suggested with delightful wit and subtlety.

reviews on this page by FERNAU HALL

EDITOR'S LOG

Continued from Page 3

AN invitation I was sorry to decline was to a party held at the Museum of the Paris Opera to launch ballerina Yvette Chauviré, as an authoress. Her book, written in French, is entitled "I am a Ballerina," and is one of a series dealing with different professions. A review will follow in a later issue of *Ballet Today*.

Chauviré has been so busy this summer that it is a job to keep track of her, with festivals and galas in Nice, Monte Carlo and Berlin. On the 9th August she is to take a well-earned holiday and in October will be off to dance with the Bolshoi Ballet, partnered by Algeroff, followed by a ten day visit to dance in Poland.

(*Left*) YVETTE CHAUVIRÉ

AND I ended my month with that most English of all institutions, the "Tea and Annual Address" of the Royal Academy of Dancing, presided over by Dame Margot Fonteyn.

Apart from the review of the Academy's year by Dame Margot, the highlight of this annual affair is the announcement of the name of the recipient of the Queen Elizabeth II Coronation Award for the year. This Award is made for services to Ballet, and, like the New Year's Honours List, will contain few surprises for many years to come. There are so many great personalities in the ballet world that it must be difficult to compile a "short" list. However, this year's choice of Robert Helpmann was a very popular one. As Mr. Helpmann is in America Dame Ninette de Valois accepted the award on his behalf. An innovation this year was the award of two Fellowships of the Academy, and these were conferred upon Tamara Karsavina and Stanislas Idzikowski.

Dame Margot also announced that there is to be a third annual Gala performance in aid of the Academy, which will be held at Drury Lane on the 8th December. The Queen Mother and Princess Margaret have promised to attend. The Gala held at Drury Lane last year resulted in a profit of £5,100.

Anton Dolin, Artistic Director of London's Festival Ballet, was elected Vice-President.

The Annual Address was by The Right Hon. Sir David Eccles, K.C.M.G., P.C., Minister of Education.

News from here and there

Comings and Goings

Dancers names missing from the Royal Ballet programme for the August season are Brenda Bolton, Shirley Grahame and Susan Alexander, who all left the Company on marriage. Debra Wayne is on leave as she is expecting a baby. Pirmin Trecu, whose knee injury has given him persistent trouble, left the Company at the end of the June season, as did also Lambert Cox, Peter Clegg and Robert de Warren, Muriel Evans is no longer a member of the Royal Ballet and is now a freelance choreographer, whilst Maurice Metliss who used to do part-time physiotherapy within the Company has left to make this his full-time career. Antoinette Sibley, whose knee injury we reported last month, is now happily taking classes and will be seen in London in *Birthday Offering* during the August season.

After completing their six weeks' tour of New Zealand, Beryl Grey and Bryan Ashbridge opened the Baalbeck Festival in the Lebanon on July 16th and 17th where they gave a Recital programme. Ashbridge then returns to dance with the Royal Ballet during their summer season at Covent Garden.

After dancing in Keith Beckett's ballet *The Vision of a Fool* at the Hintlesham Festival, Marina Svetlova flew to New York on July 25th to run a summer school five weeks' course at the Southern Vermont Art Centre, Manchester, Vermont, from 1st August to 5th September. On the 4th September Svetlova presents her pupils in *Coppelia*, in which she and Kenneth Melville take the roles of Swanilda and Franz.

Gulbenkian Grants

Grants totalling over half a million have been made to artistic, educational, scientific and charitable objects for the first half of 1960. £160,000 of this is payable in the British Isles and Commonwealth. Ballet Companies to benefit for this period are London's Festival Ballet—"£1,000 for commissioning a new ballet, in the hope that the London County Council may be prepared to grant the much larger sum required for the costs of production"; and £1,000 to Western Theatre Ballet "as an exceptional addition to the grant of £1,000 already promised for administration".

Memorial Performance

Madame Gertrud Bodenwieser, former Professor of Choreography at the State Academy of Music and Dramatic Art in Vienna, and choreographer for Max Reinhardt, died in Sydney on 10th November last year, after having worked in Australia for 20 years. Now, almost a year after her death, a group of people, including those living and carrying on her work in Sydney, are organising a Memorial Performance as a tribute to her and her contribution to the Dance in Australia. The main object of the Performance to be held at the State Conservatorium on 28th September is to sum up her work by showing some of her most brilliant successes and recent works, and secondly to provide a "Bodenwieser Scholarship."

The Memorial Performance is being sponsored by the Arts Council of Australia, N.S.W. Division, under the distinguished patronage of His Excellency, The Governor of N.S.W., Lieutenant-General Sir Eric Woodward, K.C.M.G., C.B., C.B.E., D.S.O.

Briefs on Festival Ballet

For the 11th Birthday Gala on 8th Sept. one of the attractions will be the *Swan Lake* Pas de Six choreographed by Jack Carter, costumes and decor by Norman McDowell. Other details not available at time of going to press.

After the London season finishes on 17th Sept. the Company's plans are as follows: Six weeks in the provinces, *Nutcracker* at Festival Hall for the Christmas season, and a five months' tour of Europe from 1st February.

John Gilpin will marry Sally Judd in London on 27th August, at St. Mary's in the Boltons.

Films for Balletomanes

An interesting little booklet is available to readers interested in hiring 16 mm. Sound Films. Although there are many titles listed, ranging from Brigitte Bardot and Charles Boyer in *Parisienne* (in English—dubbed) to *Le Testament D'Orphée* directed by Jean Cocteau (English sub-titles), there are also films to interest the balletomane. *Romeo and Juliet* (Bolshoi Ballet headed by Ulanova and Zhdanov) in Sovcolour costs £7 10s. to hire for a single showing, running time 93 mins., and *Ballet Girl* (showing how a little girl is spotted and trained for the Royal Danish Ballet), running time 20 mins., two guineas.

Ballet History in One Lesson

Vera Keiss, formerly a ballet soloist, and instructor of the Latvian State Opera and at present principal of a ballet school in Toronto, Canada, has for more than seven years been doing research for an unusual and complicated work—a World History Tree of the Dance—a diagram of dance evolution. Miss Keiss' idea is that studies from the diagram of the dance history tree will be gradually shortened to a minimum, and practically in one hour students would know dance development since the beginning of the 15th century. The illustrated diagram will represent approximately one thousand well-known and influential personalities in the dance world. To further the studies of this subject, Miss Keiss has organized a committee with honorary president Alexandra Fedorova-Fokine, formerly ballerina of the St. Peterburg Imperial Theatre, now Dean of the American Teachers, New York, Vera Keiss chairman and managing editor, Dr. Argus editor and designer, and Pat McClements, secretary. The committee hope that the diagram will be ready for printing next year.

Letter to the Editor

Dear Editor,

I think it is a poor contribution to international relations that many dancers, and some eminent people, who had become friends with the Russians and received many kindnesses from them, were denied the opportunity to say goodbye. They were pushed out into the rain amongst the autograph hunters, without anyone in an official capacity deigning to give them an explanation. This was not the only occasion for such discourteous treatment. I tried to see Khohlov for a moment to give him some magazines I had promised, but I was refused in an extremely rude manner. Certainly I have never received this treatment in any theatre throughout the world.

JANET SINCLAIR

PROGRAMMES FOR THE MONTH

THE PRINCESS

New Musical in Ballet and Song

with Violette Verdy, Pierre Lacotte, Jo Anna, Claudia Cravey.
Opening Strand Theatre, August 23rd for a limited season

FESTIVAL BALLET AT FESTIVAL HALL

August

Fri. 12 (eve)	Napoli
Sat. 13 (mat)	The Pas de Quatre
Sat. 13 (eve	Variations for Four
Mon. 15 (eve)	Prince Igor
Tue. 16 (eve)	Les Sylphides
Wed. 17 (mat)	Bonaparte
Wed. 17 (eve)	Graduation Ball
Thur. 18 (eve)	Napoli
Fri. 19 (eve)	Symphony for Fun
Sat. 20 (mat)	Bourree Fantasque—
Sat. 20 (eve)	*Premiere*
Mon. 22 (eve)	
Tue. 23 (eve)	*All seats sold*
Wed. 24 (mat)	
Wed. 24 (eve)	
Thur. 25 (eve)	Swan Lake (Act II)
Fri. 26 (eve)	Romeo and Juliet
Sat. 27 (mat)	Grand Pas de Deux
Sat. 27 (eve)	London Morning
Mon. 29 (eve)	
Tue. 30 (eve)	Giselle, Prince Igor
Wed. 31 (mat)	Swan Lake (Act II), Romeo and Juliet, Grand Pas de Deux, Prince Igor
Wed. 31 (eve)	Giselle
September	
Thur. 1 (eve)	Prince Igor
Fri. 2 (eve)	Swan Lake (Act II)
Sat. 3 (mat)	Bonaparte
Sat. 3 (eve)	Graduation Ball
Mon. 5 (eve)	Napoli
Tue. 6 (eve)	Symphony for Fun
Wed. 7 (mat)	Bourree Fantasque
Wed. 7 (eve)	
Thur. 8 (eve)	11th Birthday Gala Performance Programme to be announced
Fri. 9 (eve)	Coppelia
Sat. 10 (mat)	
Sat. 10 (eve)	
Mon. 12 (eve)	Les Sylphides
Tue. 13 (eve)	Etudes
Wed. 14 (mat)	London Morning
Wed. 14 (eve)	
Thur. 15 (eve)	Swan Lake (Act II)
Fri. 16 (eve)	The Pas de Quatre
Sat. 17 (mat)	Variations for Four
Sat. 17 (eve)	Bourree Fantasque

THE ROYAL BALLET AT COVENT GARDEN

15th Aug.	Mon.	(eve)	*Les Sylphides* (Fonteyn, Blair), *Pineapple Poll, Birthday Offering* (Fonteyn, Lane, Page, Park, Parkinson, Seymour, Sibley, Ashbridge, Burne, Doyle, Grant, Hynd, Shaw, Somes.)
16th ,,	Tues.	(eve)	*Pineapple Poll, Sweeny Todd* (First perf. in London), *Blood Wedding* (Heaton)
17th ,,	Wed.	(eve)	*Les Sylphides* (Fonteyn, Blair), *Pineapple Poll, Birthday Offering*
18th ,,	Thur.	(eve)	*Solitaire, Blood Wedding* (Heaton), *Sweeny Todd*
19th ,,	Fri.	(eve)	*Coppelia* (Nerina, Blair), *Facade*
20th ,,	Sat.	(mat)	*Solitaire, Coppelia* (Anderton)
20th ,,	Sat.	(eve)	*Coppelia* (Park, Burne), *Facade*
22nd ,,	Mon.	(eve)	*Le Lac Des Cygnes* (Page, Hynd)
23rd ,,	Tues.	(eve)	*Pineapple Poll, La Fête Etrange* (Heaton), *Sweeny Todd*
24th ,,	Wed.	(eve)	*Solitaire, Blood Wedding* (Heaton), *Sweeny Todd*
25th ,,	Thur.	(eve)	*Pineapple Poll, La Fête Etrange* (Heaton), *Don Quixote* pas de deux (Seymour, Britton), *Facade*
26th ,,	Fri.	(eve)	*Le Lac Des Cygnes* (Linden, Ashbridge)
27th ,,	Sat.	(eve)	*Le Lac Des Cygnes* (Seymour, Doyle)

FOR COMPANIES ON TOUR SEE PAGE 28

ROYAL OPERA HOUSE, COVENT GARDEN

The Royal Ballet

FINAL LONDON APPEARANCE UNTIL DECEMBER

COPPELIA **August 15th–27th**
SOLITAIRE
LES SYLPHIDES
SWEENEY TODD
BLOOD WEDDING
PINEAPPLE POLL
LA FETE ETRANGE
LE LAC DES CYGNES
BIRTHDAY OFFERING

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JOHN GILPIN

LOUIS GODFREY ANDRE PROKOVSKY

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LONDON PHILHARMONIC ORCHESTRA

Conducted by GEOFFREY CORBETT and AUBREY BOWMAN

AUGUST

Tue. 16 (eve)	Les Sylphides
Wed. 17 (mat)	Bonaparte
Wed. 17 (eve)	Graduation Ball
Thur. 18 (eve)	Napoli
Fri. 19 (eve)	Symphony for Fun
Sat. 20 (mat)	Bourree Fantasque
Sat. 20 (eve)	*Premiere*
Mon. 22–24	*All seats sold*
Thur. 25 (eve)	Swan Lake (Act II)
Fri. 26 (eve)	Romeo and Juliet
Sat. 27 (mat)	Grand Pas de Deux
Sat. 27 (eve)	London Morning
Mon. 29 (eve)	
Tue. 30 (eve)	Giselle
	Prince Igor
Wed. 31 (mat)	Swan Lake (Act II)
	Romeo and Juliet
	Grand Pas de Deux
	Prince Igor
Wed. 31 (eve)	Giselle
	Prince Igor

SEPTEMBER

Thur. 1 (eve)	Giselle
	Prince Igor
Fri. 2 (eve)	Swan Lake (Act II)
Sat. 3 (mat)	Bonaparte
Sat. 3 (eve)	Graduation Ball
Mon. 5 (eve)	
Tue. 6 (eve)	Napoli
Wed. 7 (mat)	Symphony for Fun
Wed. 7 (eve)	Bourree Fantasque
Thur. 8 (eve)	11th Birthday Gala Performance.
Fri. 9 (eve)	
Sat. 10 (mat)	Coppelia
Sat. 10 (eve)	
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Wed. 14 (eve)	
Thur. 15 (eve)	Swan Lake (Act II)
Fri. 16 (eve)	The Pas de Quatre
Sat. 17 (mat)	Variations for Four
Sat. 17 (eve)	Bourree Fantasque

Tickets: 7/6, 10/6, 14/-, 17/6

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N.Y. TIMES . . . **John Martin (of Violette Verdy with N.Y. City Ballet)** . . . Great personal charm . . . a brilliant technique and a rich artistry to use it upon.

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VIOLETTE VERDY

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The Princess

PIERRE LACOTTE

JO ANNA

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Lawrence Dame . . . . HERALD TRIBUNE **Staff Writer** . . . no dull passages exist in "The Princess" . . . grippingly dramatic.

VARIETY . . . Brilliantly choreographed . . . Performance of Claudia Cravey stops the show . . .

DANCE MAGAZINE, N.Y. **Ann Barzel says of Claudia Cravey.** . . the only academic parallel would be if a child of two could read fluently . . .

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DECOR AND COSTUMES BY ROGER FURSE

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dancers in town

THE ROYAL BALLET

at Covent Garden
Season 15th-27th August

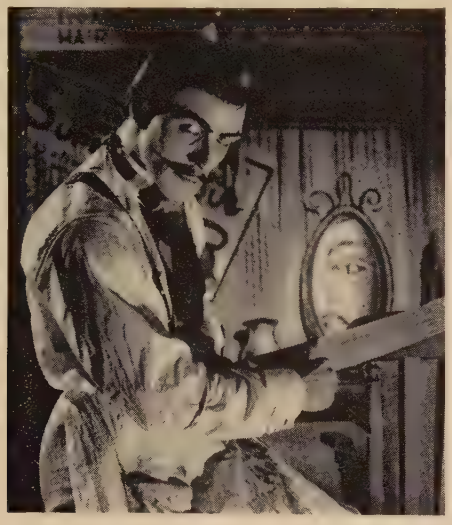
When *Birthday Offering*, composed by Frederick Ashton to mark the 25th Anniversary of the Sadler's Wells Ballet, was given its first performance each of the seven leading ballerinas of the Company danced a special variation. Margot Fonteyn again leads the cast when the summer season opens at Covent Garden on 15th August, but this time six of the Company's younger dancers—Page, Lane, Park, Seymour, Sibley and Parkinson—will take over the ballerina roles.

Sweeney Todd will be seen in London for the first time on August 16th. It was premièred at Stratford-on-Avon last December and then taken to South Africa with the Company. Donald Britton plays the Demon Barber, Elizabeth Anderton the heroine.

Anne Heaton returns to dance two of her well-known roles, the Bride in *Blood Wedding*, and *Fête Etrange*. Donald Britton will be her partner in both ballets.

Margot Fonteyn in *Birthday Offering*. *Photo: Roger Wood*

Anne Heaton in *La Fête Etrange* *Photo: Houston Rogers*



Donald Britton as *Sweeney Todd*

THE PRINCESS

A new musical in ballet and song
Opening at the Strand Theatre
23rd August

Pierre Lacotte the male lead in *The Princess*

This show is described by its Producer Ted Kneeland as a story told in dance and song, the romance of a Princess and a commoner. Although not presented as a ballet, it has many well-known ballet dancers in leading roles. To mention but a few: Violette Verdy, who has had such a successful season with the New York City Ballet, leads the cast as The Princess, partnered by Pierre Lacotte from the Paris Opera; Keith Beckett, Janet Overton, Terry Gilbert, Selena Wylie and Donald McAlpine (who were with the Festival Ballet) and British born Jo Anna who is also responsible for the choreography and story of the production.

Originally presented at the Royal Poinciana Playhouse, Palm Beach in 1959 with Verdy in the title role, the part of the Princess as a child was then taken by Claudia Cravey, and the twelve-year-old girl will make her debut in London in the same role. Scenery and costumes are by Roger Furse, music by Mario Braggiotti. The show is to be produced on Broadway later this year.

FESTIVAL BALLET

at The Royal Festival Hall
Season until 17th September

John Gilpin was seen in the first of the Company's new works for the season when *Bonaparte à Nice* was premièred in London on the 19th July. The second new work, *Bourrée Fantasque*, the first Balanchine ballet to be included in the Company's repertoire, follows on 18th August.

Belinda Wright, Marilyn Burr and Anita Landa will all be seen in new as well as familiar roles during the season. Miss Wright will dance in the revival of *Vision of Marguerite*, and in Oleg Briansky's *Romeo and Juliet*.

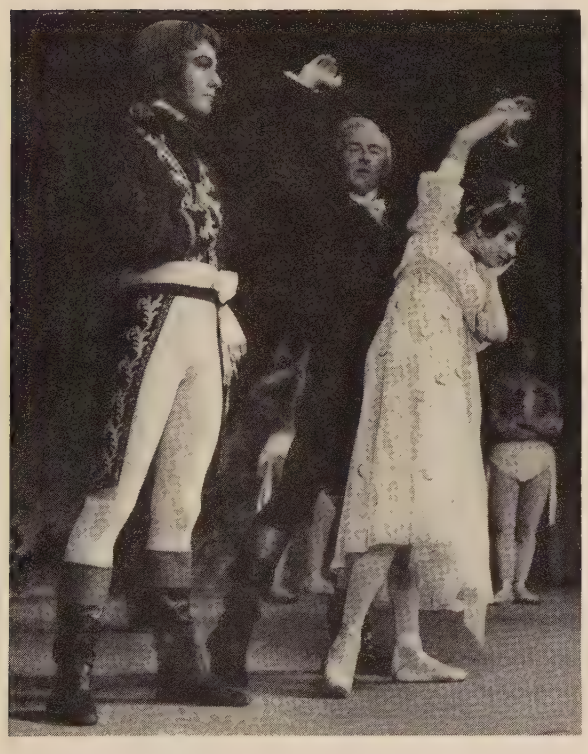
Guest artists for the season include stars from the Colon Theatre, Buenos Aires and the Budapest State Opera.

Left: John Gilpin as Bonaparte
Photo: Serge Lido

Violette Verdy as The Princess

Bonaparte is under house arrest with the Count Laurenti, his army disorganised. (*Centre of the picture Jean-Pierre Alban, an officer.*)

BONAPARTE IN NICE (1796)



Above: The young soldier falls in love with the daughter of the house, Angella, but the Count sternly disapproves the pretensions of the penniless officer.

Right: The orange tree Maidens prepare the orangery for the tryst of the lovers.

PREMIERED BY FESTIVAL BALLET

at the Royal Festival Hall, London

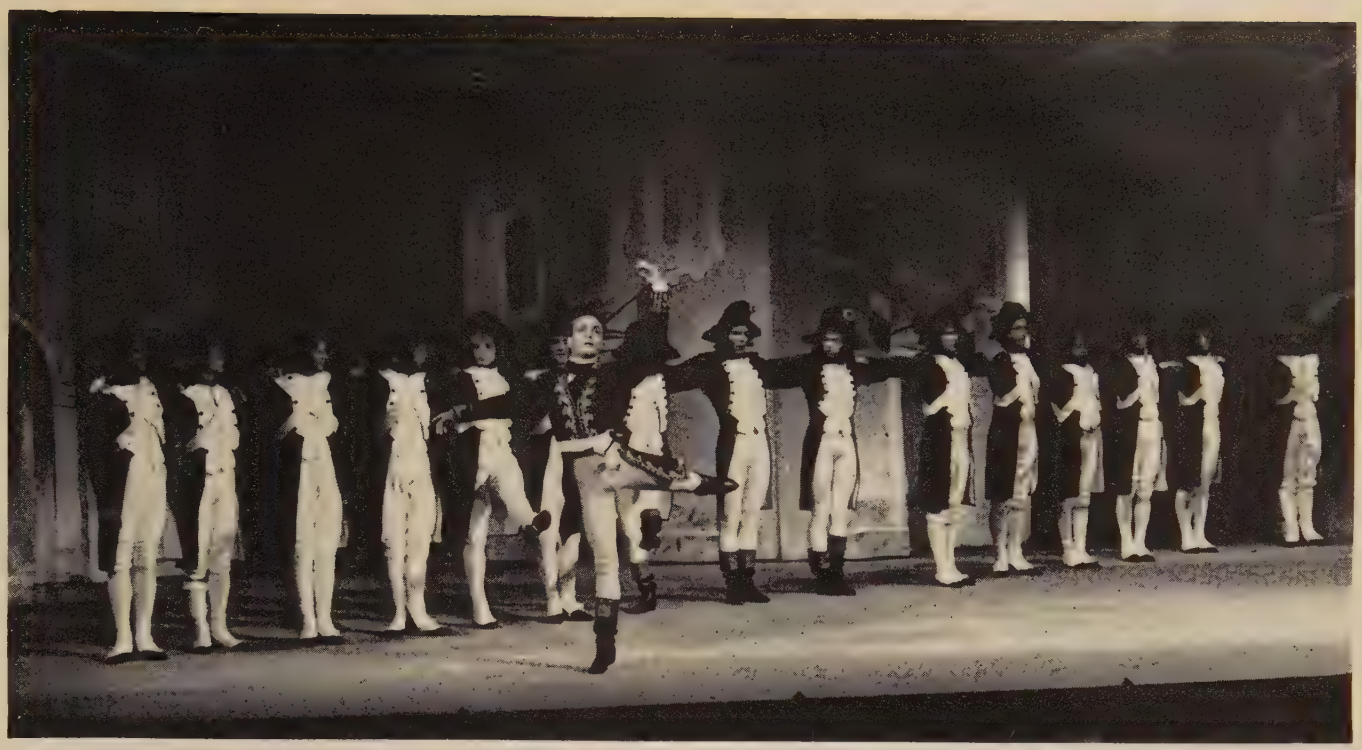
19th July, 1960

Choreography by Serge Lifar

Music by Thiriet

Costumes by Levasseur

Story by Maurice Bessy



Released from arrest, Bonaparte reviews his men.

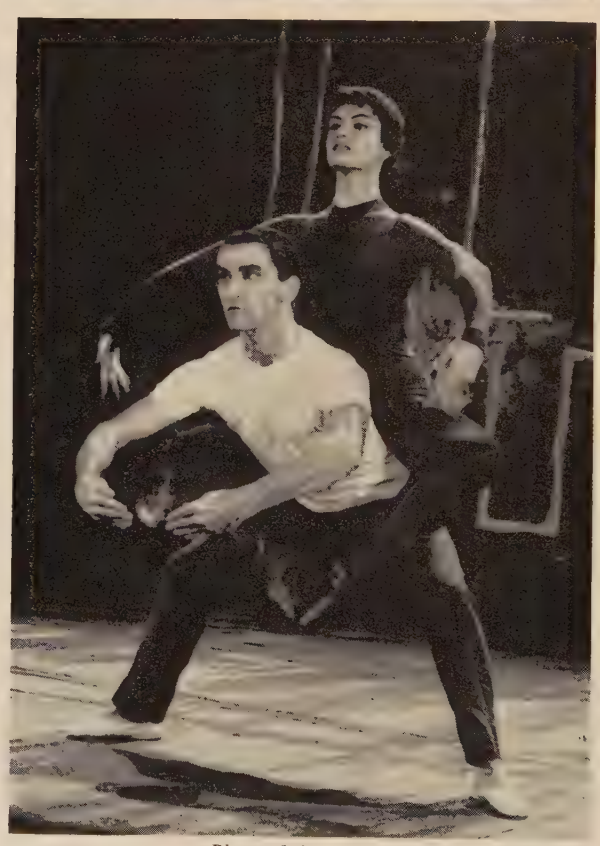
Right: The lovers must part. Bonaparte departs for the Italian campaign leaving behind the sorrowing Angella.

IN THE LEADING ROLES

John Gilpin .. .. .. as Bonaparte
Anton Dolin .. as the Count Laurenti
Marilyn Burr .. as his daughter Angella

This ballet was first produced in Nice to mark the Centenary Celebrations. A review by our Monte Carlo correspondent appears on page 24.

Photos by Reg. Wilson of Houston Rogers Studio.



Photos left to right
Maurice Béjart with Maria Fris in his ballet *La Mer*
(Photo: Kiehl)
and with Michèle Seigneuret
in *Symphonie Pour Un Homme Seul*
and *Orphée*
(Photo: Roustan)

see Robert Paterson's review of *Orphée* in Venice on page 25 of this issue

Maurice Béjart

"DIMPLE in chin, devil within" goes an old character reading proverb. If this is true, then the elegantly uncleft chin of Maurice Béjart must be the exception that proves the rule, for here is a dancer possessed of a personal devil in the form of a driving expressive urge strong enough to make him forsake a comfortable career as classical technician which would in itself have satisfied most artists, for the uncertain and often thankless task of providing a constant corner of dissent to counterbalance the complacency of most mid-twentieth century choreography.

Born in Marseilles in 1928, the son of the director of higher education for that city, Béjart like many prominent male personalities of the dance world had to face considerable parental opposition before commencing his studies. His father would have preferred a more academic profession for him, and it is typical of the Béjart determination that he did in fact become a pupil of Marseilles Opera House where he remained as a dancer until 1945.

If, however, he did not follow in the professional footsteps of his father he was influenced by the intellectual tenor of his early life. While he nearly always chooses to interpret them via Freud, many of his ballets such as *Orphée* and *Le Voyage au Coeur d'un Enfant* have themes taken from classical mythology, and he has remained always in close touch with developments in arts quite outside his own. Thus we find him borrowing techniques from the cinema, plots from Jean Paul Sartre and, of course, being one of the few choreographers in Europe to explore and exploit the potentialities of musique concrète.

After leaving Marseilles Maurice Béjart studied with Staats in Paris. Another of his Parisian tutors was Madame Rosanne and when she died in 1958 he was one of the chief mourners at her funeral.

During the period 1947 to 1949 he toured with Schwarz, Darsonval Charrat and Roland Petit. From 1949–50 he was in Britain as the principal dancer, of what now seems a most unlikely company for him to have been associated with, the International Ballet, and made his first visit to England. It was at a Stars concert at the Princes Theatre in London that his early choreographic efforts: *Redemption*, a pas de deux to Listz and *Repetition* which was inspired by a Degas pastel, were seen .

In 1951 he went to Stockholm to dance with the Royal Swedish Ballet, where he remained until 1952. It was while in Sweden that Maurice Béjart discovered musique concrète, and incidentally made his first incursion into films in a technicolor version of *The Firebird*. It was here also that he made his first but unspectacular attempts as a choreographer.

It was not until 1954 when in company with Jean Laurent he formed the Ballets de l'Etoile in Paris that he shocked the ballet world with the strangeness of his technical approach and its musical accompaniment.

To Béjart himself there is, however, nothing revolutionary in his achievements which he sees a direct follow-on from his classical background. Indeed he is careful to point out the gulf between himself and the modern dancers—such as Martha Graham whom he greatly admires—by explaining that they start with the free body and he with the basic material of classic body and the classic line. "A different point of departure and a different destination" he himself puts it.

Unlike many choreographers, the fluency of Béjart and his theories extends to the spoken word. He recently astonished an assembly of London dance critics, not only by the fact that he was willing and able to answer the complicated questions put to him about his work, but also the fact that he was able to do it with apparent ease in a language not his own. Yet, Maurice Béjart is not fond of talking about his work. "I would prefer that my ballets are judged on their own merit—a work of art should be able to stand up apart from its creator" he says.

Ballets created by Béjart for the 1955 season of the Ballets de l'Etoile at the Etoile Theatre in Paris include *Le Voyage au Coeur d'Enfant* which had musique concrète by Maurice Henry and a plot based upon the Oedipus story and the now famous *Symphonie pour un Homme Seul* which had musique concrète by Pierre Schaeffer and Pierre Henry and starred Michele Seigneuret.

However, not all Béjart ballets are sombre in tone, nor are they exclusively based on musique concrète, he uses classical, modern and jazz music also. In the same programmes were a humorous parody of the Rose adagio to Rossini music called *La Belle au Boa* which was deliciously danced by Tessa Beaumont, and which has incidentally been preserved on film by the efforts of Ciné-Ballets de Paris, directed by Louis Cuny, made in 1959. This film also included *Hats* another humorous Béjart ballet.

Béjart also for the 1955 season of the Ballets de L'Etoile choreographed a version of the *Taming of the Shrew* set to Scarlatti music.

1956 was something of a turning point in the establishment of Béjart as choreographer of major importance. On March 27th, he was commissioned by the town of Metz to produce a ballet. The result was *Haut Voltage*, book by Peter Rhallys, musique concrète by his former collaborator Pierre Henry, working this time with Marius Constant and starring Hélène Trailine and Milorad Miskovitch.

In April, Michèle Seigneuret was awarded the René Blum prize for her work in a Béjart ballet, and in the summer of the same year, Maurice Béjart and Leonide Massine were concurrently invited to be guest choreographers at the Casino Theatre of Enghien on the outskirts of Paris.

Béjart says of his own work. "I see no antagonism between classical and modern work. Classics are wonderful for such establishments as the Royal Ballet, but I am still a young man and when I create my own works I must create them in the twentieth century for that is the world to which I belong."

In 1957 the Ballet de Maurice Béjart, a larger rather more integrated group than the previous Ballets de l'Etoile, opened a season at the Theatre Marigny in Paris. Here a remarkable feature of the season was that all the music used was pre-recorded. New for the season was the Béjart ballet *Sonate à Trois* in which the choreographer himself took a leading role. This ballet was inspired by Sartre's *Huis Clos*, and the fact that its concept of Hell embraced the subject of Lesbianism may well have added on this side of the English Channel at least to Béjart's reputation as a producer of erotic and/or shocking ballets.

Béjart's own answer to the charge of eroticism, as to the accusation that many of the movements incorporated in his ballets are ugly, is to reply that these things are chiefly in the eyes of the beholder. Speaking about his version of *Sacre du Printemps* which was seen in Brussels and the Sadler's Wells Theatre earlier this year, he said: "The erotic element is something which is accepted as natural in the primitive way of life. Sexual initiation—marriage if you prefer the term—is something which is closely and unself-consciously interwoven with a deep and equal naturally expressed religious feeling. If in our so-called civilised society we have made these things taboo, then perhaps the fault is in us. After all, given the right degree of warped mentality in both performers and audience *Swan Lake* could be the most unpleasantly suggestive work."

Another ballet of the 1957 period was *L'Etranger*, and later the same year again with the collaboration of Rhallys in the provision of a book Béjart embarked on his own version of the Prometheus legend.

It was in 1958 that the company appeared in England and many balletomanes made the long journey to Devon in the autumn to see the company appearing at Barnstable and Exeter as part of the Devon Festival. While in England Michèle Seigneuret with Béjart appeared on the T.V. show "Chelsea at Nine" in *Le Teck* which again caught much gimmick attention from the Press because the scenery consists solely of a large modernistic piece of teak sculpture which the ballerina uses as a spider's web to hunt not flies but lovers.

This avoidance of the lusher elements of stage decor is a calculated part of the Béjart policy. He says: "Props and accessories must have a logical purpose. In none of my ballets or their sets will you find a charming antique chair present merely because it is charming and antique. Rather we try to reduce all extraneous elements to the most simple minimum. This also applies to costumes which should be a natural part of "a dancer's equipment, not something added on the last two days of rehearsal before a new ballet appears. Such elaborate costumes are like masks concealing the truth—we try to have as little mask as possible between our audience and ourselves."

Where *now*, is the question we must all ask ourselves about Béjart. In 1959, he returned with the delightful *Pulcinella* to the old world of Italian Commedia Dell 'Arte and to the more melodious strains of Vivaldi, thereby proving himself as versatile as he is adventurous.

Now he has launched with his plotless interpretation of Stravinsky's classic into yet another realm for the sixties. Who can tell least of all himself what the next step will be . . . but wherever inspiration arises for this arresting choreographer the results will shock some but be well worth watching for all.

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OUBLE DEBUT. Galina Ulanova making her début in the role of teacher and ich, gives a few last words of advice to Ekaterina Maximova before the young oist of the Bolshoi goes on to dance Giselle for the first time. Both debutantes sed their examinations with flying colours says Nina Karasyova on page 20 of this ue.

MUTUAL CONGRATULATIONS. Belinda Wright has now rejoined Festival Ballet as its prima ballerina and is seen here being welcomed back to the Company by its Director, Dr. Julian Braunsweg. In turn she congratulates Dr. Braunsweg, who with Mr. Anton Dolin, the Artistic Director, received the highest and most venerable of South American decorations the "Order of the Sun," from the President of Peru, during the Company's ten week tour of Central and South America.

Photo: Mike Davis

BACK

THE STORY

WHEN Festival Ballet visited Mex City recently ballerina Toni Lan captivated large audiences at Palace of Fine Arts. In admiration of artistry, beauty and personal charm, phoc grapher Omar Marcus, wanted to give he souvenir of Mexico which money cann buy. He decided to photograph her in world's largest square, in front of Mex City's beautiful old cathedral.

Realising that he had embarked upo major operation, Omar first solicited Ballet Company's consent, then M Lander's, which was not easy, as ballerin and Miss Lander in particular, never emba on anything in the nature of a "stun To attempt to photograph a tutu-cl ballerina in a city without a police esc would be courting trouble in any count The Government of Mexico's Fede District obligingly granted permission this unusual performance. The Chief Police, duly impressed with the document official approval, ordered an officer and policemen to be on hand at the appoint

STAGE

THE PICTURE

. The Transit Police, Mexico City's rtest, directed four of their men to the e, headed by one of their handsomest orcycle patrol officers, at our photo-pher's special request.

/ith everything prepared, even then the le operation almost came to nil. The et management had advanced suddenly ne hour the start of their last performance Mexico, and Miss Lander thought that would not permit. However at the last ment the ballerina and photographer ped into a car offered for the occasion. if the odds had been stacked against ess, the car's battery failed in the midst eavy city traffic and the car had to be ed, but it started again to arrive on e at the appointed place on Toni's last in Mexico. She was at once met by the dsome patrol officer, ostensibly sent to ntrol traffic" . . . and escorted by him ss the world's largest square to the point sen for the brief camera performance. Miss Lander is now dancing with the erican Ballet Theatre for a season.

Alicia Markova who has collected so many "firsts" during her lifetime has added yet another by becoming the first ballet disc jockey. She chooses and plays the music of her favourite ballets on her own weekly series of twelve half-hour broadcasts on B.B.C. Home Service. The programme is entitled "Markova's Ballet Call," and the ballerina introduces each selection with personal reminiscences of many of the highlights of her career. Markova is seen in our picture above discussing the programme for *Swan Lake* with (left) Studio Manager Anne Catchpole, and (right) Producer Gwyn Morris.

THE BALLET EXHIBITION 1960 presented by the Daily Express in association with Lewis's of Manchester attracted many more people than in the two previous years when it was held in London. Close on 50,000 attendances were recorded before the show closed on 21st July. Baronova (right) seen here entering the Exhibition Hall accompanied by (left) George Hall organiser, and Anton Dolin, President of the Exhibition (centre) scored a major success and was given a five minute ovation when she concluded her lunchtime lecture on "My Life as a Ballerina." Many well known people took part in the Exhibition and Madame Alicia Markova was present for the closing ceremony.

EVERY YOUNG DANCER'S dream come true is the success story of Claudia Cravey (right), the twelve-year-old "baby ballerina" now in London rehearsing for her role in "The Princess," which opens at the Strand Theatre, London, on 23rd August.

"The Princess" was originally presented at the Royal Poinciana Playhouse in Palm Beach, Florida in 1959, with Claudia Cravey as the child Princess, the same role she will play in London.

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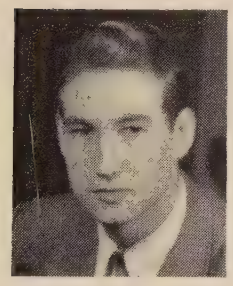

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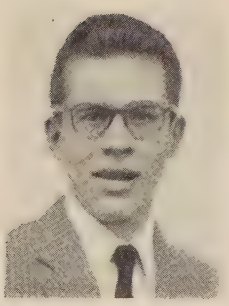

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Hope Sheridan's Review (Continued)

ROUND-UP, PART II

THE American Ballet Theatre, the oldest native American ballet Company, celebrated its twentieth anniversary with a three weeks season at the Metropolitan Opera House. It offered three completely new works for this occasion.

With *Pas et Lignes*, a pas de deux by Serge Lifar for Claude Bessy and Royes Fernandez to Claude Debussy's "Petite Suite," the season was on its dismal way. The pas is a typically French work, with little if any structure, built solely around the one or two steps or poses which favour its principal dancers. Miss Bessy has a chance to display her arabesque penché and her fine extensions and Mr. Fernandez to exhibit a large, bold line and a clean technique. The allegro section bears traces of Lifar's earlier *Suite en Blanc*. There are many careful groupings and posturings all more or less static, the whole being hung on a skeletal framework of "mood." While Debussy achieves such evocation by tonal development and orchestral colouration, Lifar, unfortunately, has not followed through with the matching choreographic hues, configurations of tones or valences. We are treated to "poesie," languid and ornate with chi-chi suggestions of fin-de-siècle cookies and tepid tea.

In *Lady from the Sea*, Birgit Cullberg has produced a tale of a not-so-singular lady who is torn between her tritonesque love, a sailor, and the more mundane aspects of life as represented by a responsible middle class Widower. In this case she chooses the well-anchored bourgeoisie and two resentful children. It is assumed that the heroine will safely survive boredom (I almost didn't) and become a spouse par excellence.

The first scene finds Ellida waiting for her lover, who is a sailor. However, after only a short reunion, he must return to his ship. He leaves her with a silver crown. She falls asleep dreaming of her vanished love, only to be discovered by Wangel, out walking with his children. He befriends her and finally marries her, offering her a golden crown. His children jealously close the new bride out of the tight family circle they share with their father. At this point, Ellida's former lover returns and tries to draw her back to her former life. Lonely and disappointed by the children's rejection, she is deeply tempted. It is only when the children relent, that she realises a full and happier life may still lie ahead. The sailor returns to the sea.

Ellida's scenes with her lover are neither poetic nor sensual. Their rollings and windings, though intricate, are mainly ugly, and what is worse, resemble the more demodé excesses of Roland Petit. The movement given to the corps de ballet is suggestive of waves driven by the tides and symbolises Ellida's torment and yearning for her lover, possibly even of a vague desire for escape. For these brief moments we are afforded the pleasure of a backward glance into the symphonic ballets of the late 1930's. In the end, Massine, even in retrospect, proves to be more resourceful than Miss Cullberg. Unfortunately, time has not been too kind to the symphonic ballets, nor does the cold light of the present deal too gently with their imitators. *Lady from the Sea* leaves me wishing the lady had gone off with her sailor to begin with; no man on earth could offer the monotony with which Miss Cullberg has endowed Wangel, the Widower. What flashes there are of humour are rare. The ballet can be divided into three long, separate pas de deux and an impressionistic tableau, between these there is almost *no* dancing. At present, *Lady from the Sea* is neither a strong dramatic work, nor does it afford the spectator lucrative flashes of ingenious choreography.

Lupe Serrano worked hard at a role which is no more than sketched, for there is hardly any character material from which the dancer may build a three-dimensional figure. Royes Fernandez, substituting for the ailing Erik Bruhn, was a fine, romantic figure as her sea-borne love and he danced with force and nobility of line. Glen Tetley as Wangel and Elisabeth Carroll and Janie Barrow as the two children gave adequate support. The costumes and scenery of Kirsten Hedeby, while not exciting, offered an illusion of the sea and the great wrought iron gate of the Widower's home which provided the background for Scene 2, did much to suggest the implacable requirements of her new life. Knudaage Rissager's music was adequate but little more.

The Mondrian-like decor of two bisected lines against a white, black and fuchsia brick wall gives one more hope for a spate of brilliant dancing than actually follows. *Dialogues* (*Serenade for Seven*) Herbert Ross' setting of Leonard Bernstein's "Serenade for Violin Solo, Strings and Percussion," alludes to Plato's *Symposium* only in its programme notes. No one need scurry for their Plato, Alcibiades or Pausanius. The ballet is divided into seven parts each assigned the name of its classical spokesman: Phaedrus, Pausanius, Aristophanes,

Royes Fernandez and Lupe Serrano in *Lady from the Sea*

Scott Douglas and Nora Kaye in *Serenade for Seven*

Erixymachus, Agathon, Socrates and Alcibiades. The ballet is, instead, plotless, and for the most part, formless. No. 4, a presto, is highly reminiscent of the movement Balanchine devised for the Phlegma variation in *Four Temperaments*, though without the Balanchine wit. No. 5, a pas de deux, danced by Nora Kaye and Scott Douglas, is semi-lyrical though not free from a suggestion of the neurotic. Its tone is strangely regretful, like some long-aborted, half-remembered affair. No. 7, an allegro molto vivace, begins promisingly by reflecting bodies opposing bodies, like dancers facing a mirror. However, the section soon disintegrates into cheap gags, grimaces and a hint of children's games rather markedly out of place. Its faint air of *Interplay* is a quotation hardly worth repeating. Mr. Ross has produced neither a formal dialogue nor a witty conversation. Christine Mayer, Glen Tetley, Tommy Rall and Royes Fernandez add their excellent solo support.

It would be pleasant to report that the Ballet Theatre anniversary season was a cause for celebration. Instead, we saw a ragged, forlorn company with rarely an echo of its former glory. What happened to make the fires go out? It is much too easy and too simple to put all the blame on Lucia Chase. Such a handy target breeds suspicion. I for one know that the choreographers whose works were represented might have lent more of their energies toward preparing and rejuvenating a company which was scheduled to represent their country abroad. Perhaps, the truth lies in the fact that people were much too small to put aside their petty differences with Ballet Theatre's management and rally to a cause that may very well involve their nation's cultural stature in the eyes of the rest of the western world.

IN contrast to what was going on at the Metropolitan, Martha Graham's season at the Fifty-fourth Street Theatre was a season full of vitality and dramatic fulfilment. Both new works offered evidences of the continued artistic growth of this extraordinary woman. The season as a whole displayed her company as a cohesive unit of the highest performance calibre.

Acrobats of God is a not-so-gentle spoofing of the more ridiculous aspects of balletic regimen and myth. We are treated to the super ballet class where the barres are double-decked, with two tiers of students so that a dancer may watch his every gesture reflected in the body of another dancer. The maitre de ballet, or regisseur, holds sway with a black snake whip and a Prussian will. The choreographer, or teacher, plays a Cellini-like role, appearing briefly and only for self gratification to effect an occasional mould of human clay. Attired in a striking silk gown, Miss Graham, moves through a range of delicious satire excellently supported by Bertram Ross, Paul Taylor, Gene McDonald, Richard Kuch, Dan Wagoner, Helen McGehee, Akiko Kanda, Linda Hodes, Ethel Winter, Mary Hinkson and David Wood. Isamu Noguchi has designed a striking, horseshoe shaped barre and free-form figure for stage left. Three mandolinists on stage right play Carlos Surinach's witty score with just the correct amount of lightness and brio. Beyond the performance of fine exercises and enchaînements, superbly executed by her dynamic group, Miss Graham has offered us something more: the opportunity to judge the growth of her understanding and command of stage movement. Prior to this season, it is my distinct recollection that Graham technique was far more rigid, its confines far more prescribed. Now there is present a grace which adds openness and fluidity to her work, which has lost none of its previous sense of urgency and drama. It is this sort of progress that makes theatre going a delight.

Although we are told that *Alcestis* is a rite of spring, it is an allegory which as yet has not fully decided its own tenor. Alcestis, as a heroine and protagonist, lacks much of the vigour and dramatic energy of her colleague figures. Imbued with neither the fury of a Clytemnestra or a Medea, nor the vindictiveness of an Electra, her story is motivated less from her initial sacrifice, than from the exterior decisions of the gods Artemis, Persephone, Zeus and by a labour of Hercules. Consequently, the action never lies securely in Alcestis' hands. It is this pendulum swing which diverts the flow of dramatic continuity on stage. Miss Graham's Alcestis is not in control, neither, really is the figure of Hercules, danced by Paul Taylor, and here treated in a comedy vein. When focus can be adjusted, perhaps, *Alcestis* will be a stronger work.

Vivian Fine's music is pithy, well-defined theatre fare. Isamu Noguchi's set of a huge, stone right angle, inverted, moves to serve as both the palace of Admetus, the pathway door and the palace of Hell. Mr. Noguchi's designs are always a triumph of simplicity and effectiveness. This one is no exception.

Bertram Ross as Thanatos, death, is sombre and menacing, however, Gene McDonald's Admetos is a trifle too weak. The principals are well supported by a corps of twelve as mourners and revellers.

One of the excellences of the Graham season has been the conducting of Robert Irving at the helm of a special orchestra. He has given to each performance the same definition and crisp attack so often associated with Constant Lambert's work for the ballet.

Spring Round-up Part I appeared in our July issue

NEWS FROM THE WORLD: The Festivals. We regret that owing to pressure of space the following foreign correspondents' reports have had to be held over until next issue. Nervi Festival reported by TRUDY GOTH. Festival Week of Ballet in Munich by INGEBORG ZÜRNER. Royal Swedish Ballet Festival by MARINA GRUT. Enghien and Paris by FERDINAND REYNA.

SOVIET NEWS

From Nina Karasyova in Moscow

Graduation Day at the Bolshoi

THE Bolshoi Theatre Ballet School held its 180th graduation concert at the end of last May. Previously, the school term ended with a presentation of separate concert numbers and fragments from ballet productions. This year, however, the school presented two whole ballets on the stage of the Bolshoi, in which both school-leavers and students participated. The first, the one-act ballet *Chopiniana*, as staged by M. Fokine, was followed by a few Divertissement numbers, and the one-act *Dance Lesson* to music by Lyadov, Glazunov, Lyapunov, Rubinstein, and Shostakovich, as staged by A. Messerer. The concert was conducted by A. Tseitlin, and the designs were done by V. Ryndin (for *Chopiniana*) and S. Samokhvalov (for the *Dance Lesson* and the Divertissement). The children were coached by Marina Semyonova, Sofia Golovkina, Yelena Chikvaidze and Galina Dobrinina, all ballerinas of note.

Chopiniana was danced for the first time by school-leavers Yekaterina Aksyonova (solo Mazurka), Lyudmila Akimova (Nocturne), Nina Valovich (11th Waltz), Lyudmila Kharitonova (Prelude), Yuri Grigoryev (men's Mazurka), Yuri Grigoryev and Yekaterina Aksyonova (7th Waltz).

Outstanding among the Divertissement numbers were the Polish Dance, *Zalety* (school-leavers S. Kaufman, A. Zakalinsky and Z. Zakhvatoshina), the Chinese Dance (pupils of the national children's group), the Indian Dance (pupils of the 3rd, 4th and 5th forms) and a fragment from Khachaturyan's ballet, *Spartacus* (school-leavers S. Kaufman and V. Savelyev). The latter two are endowed both with excellent technique and fine histrionic gifts.

The cream of the programme was the one-act *Dance Lesson* ballet staged by Asaf Messerer, in which 30 pupils of nine forms took part. This was a dynamic composition, brilliantly illustrating the entire course of classic dancing (at the bar, adagio at the bar, allegro, sur les points, leaps, tours, support, compositions).

Among the girl school-leavers, young Tatyana Bessmertnova showed exceptional promise. Her fine technique enabled her to perform the most complex movements of the classical dances with ease.

Mikhail Gabovich's graduation class excelled among the youths. All the boys displayed fine leaps, but the lightest and highest were performed by E. Perkun, V. Nosov, A. Musatov, V. Saveliev and S. Kaufman.

Young Dancers at the Bolshoi Theatre

On June 1 young Yekaterina Maximova, a soloist of the Bolshoi, made her debut in the role of Giselle in Adam's ballet of that name. She received the role "from the hands" of the greatest Giselle in the world—Galina Ulanova— who also made her debut that evening . . . in the role of teacher and coach. Both debutantes passed their examinations with flying colours (see photograph *Backstage* pages).

Continued on page 23

Photo Above

Shostakovich's *Flower Waltz* performed by pupils of forms 3 and 4. A. Aristov in the leap.

Opposite Page

Top: Russian folk dance, performed by pupils of the folk dance section.

Below: And at the end of the concert which marked graduation day the pupils rush to applaud director-producer A. Messerer.

MOLDAVIAN FESTIVAL

Folk dance ensemble of the "40 Years of October" Collective Farm, Tiraspol District, performing the dance "That's what we are like."

Photo: by L. Dorensky.

Soviet News

(*Continued from page 20*)

On May 17, a revival was staged of A. Glazunov's *Raymonda*. The production was directed by the theatre's chief choreographer L. Lavrovsky in a new reading (his own libretto), with fragments by A. Gorsky and M. Petipas. The decor was deisgned by S. Kubuladze. The male roles were taken by N. Fadeyechev (Jean de Brian), A. Lapauri (Emir Abderakhman), A. Radunsky (Count de Doris), and Yelena Ryabinkina, the second youngest soloist of the theatre, made her debut in the main role. During her brief career in the Bolshoi (she has been on its stage less than a year), the gifted ballerina has reaped two brilliant successes as Odette-Odile in *Swan Lake* and the Sylphide in *Chopiniana*.

Tchaikovsky's Ballets

Last May the Soviet public marked the 120th birth anniversary of the great Russian composer, Pyotr Tchaikovsky. Of his three celebrated ballets, *Swan Lake* is produced in all the ballet theatres of our country, and, according to incomplete data, in 20 countries of the world (Italy, Great Britain, the U.S.A., Germany, Australia Austria, Rumania, Bulgaria, Hungary, Poland, Czechoslovakia, China, Canada, Mexico, the Philippines, Finland, France, Sweden, Japan, Korea). *The Nutcracker* is running in 15 theatres of the Soviet Union and nine countries of the world (Great Britain, Hungary, Poland, Czechoslovakia, Germany, the U.S.A., Canada, Finland and Sweden), and *The Sleeping Beauty* has been staged in 24 theatres of our country and eight countries abroad (Czechoslovakia, Great Britain, Germany, the U.S.A., Belgium, Italy, France and Sweden).

In the Theatres and Concert Halls

A prèmiere performance of A. Machavariani's ballet, *Othello*, was held recently at the Kirov Opera and Ballet Theatre in Leningrad. The part of Othello was danced in the first performances by Vakhtang Chabukiani, who choreographed the production. This role will also be performed by the theatre's soloists, A. Makarov and B. Bregvadze. The part of Desdemona is performed by A. Osipenko and I. Kolpakova. The decor is by S. Virsaladze.

A ballet concert was held at the Tchaikovsky Hall in Moscow, at which fragments from *Swan Lake*, *Esmeralda*, *Schéhérazade*, *Straussiana*, *Gayane*, *Corsaire*, and *Flames of Paris* were performed alternately with concert numbers and folk dances. Artists of the Bolshoi Theatre and the Stanislavsky and Nemirovich-Danchenko Musical Theatre starred at the concert.

Among the Divertissement numbers, of most interest was the choreographic sketch, *Decorations* (a Mongolian Folk Dance) as staged by A. Lapauri, and the Polka from *Straussiana*, as staged by V. Burmeister.

A concert devoted to the jubilee of the veteran Soviet choreographer, Kasyan Goleizovsky, was held at the Tchaikovsky Hall in Moscow, with Bolshoi Theatre young dancers participating. They presented choreographic compositions to music by Scriabine, Liszt, Rachmaninov, Ravel and De Falya. The dancers had been coached by Goleizovsky's wife, ballet-master V. Vasilieva.

Kasyan Goleizovsky studied at the St. Petersburg Ballet School. He was a star character dancer of the Bolshoi Theatre, but soon went over to choreographing, and staged several ballet productions and divertissement numbers. Of his ballets, special mention should be made of the national Tajik ballet *Two Roses* for which he received a Government Order.

The programme of the concert included a "choreographic composition" to music by Rachmaninov (danced by Lin Su-yan), a Strauss Waltz (danced by Y. Ryabinkina), *Joy* to a Rachmaninov prelude (Y. Ryabinkina and A. Begak), *Sad Bird*, to music by Ravel (Y. Ryabinkina), *The Lyrical Etude* to music by Scriabine (K. Slepukhina and A. Plisetsky), *Heroica* to music by Scriabine (S. Yagudin) and *Mazurka* to music by Scriabine (Y. Maximova).

The Beryozka Dance Company on the Screen

In the middle of last May a wide-screen feature film, entitled *Maiden's Spring* and starring the famous Soviet Beryozka State Dance Company, was released on the screens of the Soviet Union. The script was written by M. Dolgopolov and I. Prut. N. Nadezhdina choreographed the dancers and A. Flyarkovsky wrote the music for the film, which was produced by V. Doman and G. Oganesyan, and was shot by V. Shumsky. The dancers perform in one of the picturesque spots on the Volga. One of them is the heroine of the film's comic plot.

Soviet Ballet Dancers on Tour

Sixteen dancers of the Bolshoi Theatre, led by chief choreographer L. Lavrovsky, participated in the traditional ballet festival annually arranged by the Finnish National Opera in that country. The artists included M. Plisetskaya, N. Fadeyechev, M. Kondratyeva, M. Kolpakchi, G. Ledyakh, D. Begak, E. Bogomolova and S. Vlasov. The Soviet dancers appeared in *Swan Lake* and *The Fountain of Bakhchisarai* and gave a number of concerts. On their arrival in Finland, they attended a performance of *Giselle* with Margot Fonteyn and Michael Somes in the leading roles. After the performance Maya Plisetskaya went behind the scenes and congratulated Margot Fonteyn, and the next day the British artists attended the rehearsal of the Soviet artists participating in *Swan Lake*. They were given a warm reception.

from

By invitation of the Association of Friends of Art, the ballet company of the Kirov Opera and Ballet Theatre of Leningrad have left for Japan. Their concert tour began in Tokyo on June 4 with a performance of *Swan Lake*. The Japanese audiences will also see Prokofiev's *The Stone Flower*, Adam's *Giselle* and two concert programmes, including fragments from classical ballets and divertissement numbers. The Leningrad dancers will also appear in Osaka. Their company of 120 will give 36 performances and concerts in Japan, starring N. Dudinskaya and K. Sergeyev, I. Zubkovskaya, I. Kolpakova, A. Osipenko, A. Shelest, and G. Kekisheva. The performances will be conducted by Y. Dubosvky and Y. Gamalei.

In June a group of soloists of the Bolshoi Theatre, including N. Timofeyeva, G. Farmanyants, V. Levashov, B. Khokhlov, R. Karelskaya, I. Tikhomirnova, S. Zvyagina and some others left for a tour of the Netherlands, Belgium and Great Britain. Their performances will be conducted by G. Zhemchuzhin. They have taken with them two concert programmes choreographed by A. Messerer, A. Varlamov, O. Tarasova, L. Grikurova and Y. Mechenko.

In July a group of solists of the Bolshoi Theatre headed by Galina Ulanova, and including L. Bogomolova, Y. Maximova, N. Chistova, Y. Riabinkina, Y. Zhdanov, N. Fadeyechev, and V. Vasiliev, left for a tour of the Scandinavian countries. Their performances will be conducted by Y. Svetlanov, and their programme will consist of the ballets *Giselle*, *Chopiniana*, the *Walpurgis Night* ballet scene, the second act of *Swan Lake* and many concert numbers.

Ten-Day Festival of Moldavian Art and Literature

The second ten-day festival of Moldavian art and literature took place in Moscow between May 27 and June 5.

Moldavia's ballet art was represented at the festival by two national ballet productions of the Kishinev Opera and Ballet Theatre—V. Zagorsky's *Dawn* and E. Lazarev's *Broken Sword*. Folk Dances were shown by the Zhok Folk Dance Company and three amateur dance groups.

Among the latter groups were the song and dance company of the Bendera House of Culture (directed by Honoured Art Worker of the Moldavian S.S.R. B. Reshetnikov), which presented a very interesting suite called *Haila Horeh* (*Let's Go to the Dances*), performed in Moldavian costumes. The second was the folk dance company of the "40 Years of October" Collective Farm of Karagash village in Tiraspol District (directed by Honoured Art Worker of the Moldavian S.S.R. V. Kurbe), distinguished by their high degree of technique and vividly national manner of dancing. Their best dance was the men's *Kalanoi* (*How We Dance*), about the life of Moldavia today. The third and last group was the Kishinev Dance Company of the Main Board of Professional Technical Education (directed by V. Umanov), whose programme included a very interesting modern dance called *Syrba Tineretsei* (*Youth Dance*). It is performed in the ordinary uniform of the Moldavian Labour Reserves, embellished with the Moldavian ornament.

The Zhok Folk Dance Company has greatly benefited by the assistance of the noted choreographers Igor Moiseyev and Leonid Yakobson (Leningrad Opera and Ballet Theatre). Its repertory now includes many choreographic scenes, such as the suite *Zhok*, and the dances *On the Way to Kishinev*, *Logodna* (Match-Making), etc. Many of its dances were staged by Honoured Art Worker of the Moldavian S.S.R. V. Kurbet, who directs the company.

The State Opera and Ballet Theatre in Kishinev is still very young, having been founded in 1955. The better part of its ballet company is made up of young graduates of the Leningrad Ballet School. Some of the dancers studied in the Kishinev Music School's ballet classes.

The ballet *Dawn* was choreographed by V. Varkovitsky, and *The Broken Sword* by N. Danilova and S. Drechin.

The theatre's first ballet production was *The Fountain of Bakhchisarai*, which was later followed by *La Fille Mal Gardée*, *Swan Lake*, *Dawn* and *The Broken Sword* (after the poem "Vurdaliki" by M. Eminescu, classic of Moldavian literature), telling of the victorious ideas of peace and friendship.

CENTENARY CELEBRATIONS IN NICE

reported by J. R. Farrington

between their return to France or to remain under Italian sovereignty. An overwhelming majority decided for France. To celebrate this Centenary elaborate fêtes have been arranged in Nice, including an Opera composed for the occasion and a three night Ballet performance which commenced on June 23rd.

Nearly two thousand years ago the Romans built a fine theatre in the garrison town of Cimiez, above Nice. Today this is mostly in ruins but enough remains to provide a large open-air theatre of exceptional charm. The Roman stage, backed by ruined arches with a vista of palms and trees, needs little additional décor, and flanking stone walls and shrub-covered banks give entries and exits which no indoor theatre could possibly show. It was in this romantic setting that we saw a series of five ballets based on the story of Nice.

The opening ballet, *La Fondation de la Cité*, to music by J. M. Damase and choreography by Gĕo Stone portrayed the foundation of the city by Greeks from Marseilles. A galley arrives from which soldiers disembark. Their intentions are friendly and the local tribes join with them in gay dances. The olive and the vine are brought in and the sacred fire is lit by priests. Bacchus and Athena (Liane Daydé and Michel Renault) dance a pas de deux. This was quite beautifully danced to an admirably fluent choreography. The lights fade with the two dancers spot lit beneath the main arch, behind which stretches the long avenue of the Future. The corps de ballet was from Nice and Marseilles.

London Festival Ballet was entrusted with *Barbaresque*, music by Tomasi, choreography by Adret and costumes by Wakevitch. Fierce Saracen warriors burst in upon peaceful peasants, to the lurid glare of the burning city behind. William of Provence (Louis Godfrey) arrives with his knights and engages the infidel chief (Prokovsky) in combat. In a savage battle the invaders are defeated. The vigorous and convincing dancing of the corps de ballet perfectly supported Godfrey and Prokovsky, to give us a ballet of vivid action.

Some licence with history was taken in *Catherine Segurane*, the famous harridan heroine of the Middle Ages being portrayed by the charming Helène Trailine, who was supported by Juan Guiliano, Milenko Banovitch and the corps de ballet of the Strasburg Opera. To music by Tony Aubin and choreography by Janine Charrat the ballet opens with some lively dancing by the local washerwomen, Catherine setting her cap at a handsome Nice officer. But Turkish soldiers interrupt the affaire, the heroine defying their leader. The townsfolk retire behind the ramparts and the Turks bring up ladders for the assault. Catherine heads the defenders, saving the life of her officer. The Turks run away, overawed by the ferocity of Catherine, who at once becomes delightfully feminine to dance again with her lover. Trailine fully expressed these violent changes of mood in a by no means easy rôle.

After the Interval London Festival Ballet came on with *Bonaparte in Nice*, to music by Thiriet, choreography by Lifar and costumes by Levasseur. I found this ballet entirely satisfying in music, production and dancing, an opinion which was clearly shared by the audience. Festival Ballet seemed as happy as a cat with a bowl of cream, all dancing with a zest and precision that produced a chorus of "bravos" from the Niçois.

In 1796 Bonaparte (John Gilpin) came to Nice to reorganise the Army. His measures led to his being placed under house arrest with the Count Laurenti (Anton Dolin) with whose daughter Angela (Marilyn Burr) the young soldier falls in love. The budding idyll becomes a charming pas de deux in the orange garden of the Count, who sternly disapproves the pretensions of the penniless officer. Released from arrest Bonaparte reviews his men, gaily caracolling with a cavalry escort. He leaves for the Italian campaign to the strains of the Marseillaise, and the sorrow of Angela. Gilpin was obviously in sympathy with his Bonaparte, dancing with an ease and brilliance that showed him at his best.

The Ballet programme closed with *La Belle Epoque*, a series of eight vignettes set in the time of Napoleon III and the Empress Eugénie, to music by Guy Bernard, choreography by Jean Combes and costumes by Levasseur. Strasburg Opera had with them Chauviré and Algaroff, who both delighted us with lovely solos. But the young Strasburg soloists were well able to carry the somewhat varied items and I was again impressed by the high standard of the corps de ballet.

Finally a grand "Apotheose" united all the dancers on the stage and among the walls and banks in the wings. With skilful lighting effects this was most impressive. Anton Dolin brought Serge Lifar forward to receive a well merited ovation as artistic director.

Unfortunately the final night was not favoured by the weather and at the interval audience and dancers were almost washed away by heavy rain. But tickets were made available for an additional performance next evening, when all went well. This short and star studded Centenary Ballet Season was thoroughly enjoyed by all and must have involved an immense amount of organisation by Serge Lifar and Eugène Grunberg. The outstanding success achieved was some reward.

EGLEVSKY FESTIVAL BALLET IN BOSTON

reported by Dr. WILFRIED HOFMANN

ASIDE from its closeness to New York City and Jacob's Pillow, Boston offers little in terms of "live" ballet, especially since the Bostonians decided to tear down their opera house in 1958. Once a year, however, the Boston Arts Festival—held out of doors in the Public Gardens—makes a laudable attempt to change this record for the better. This year's Festival for a small admission fee of only 50 cents each introduced about 20,000 people to the dance by providing an evening of folk dancing and four identical programmes of classical ballet given by the André Eglevsky Festival Ballet (June 9–13). Thus the dance in sheer number of performances and attendance dominated over the competing stage arts (drama, concerts, opera, poetry reading).

Eglevsky's company is actually a group of 14 Balanchine dancers headed by Melissa Hayden, Judith Green and Edward Villella which presented a very unbalanced programme almost completely devoted to brilliant show pieces of the classical period and neo-classicism and divertissements of "ballet pure" (Blue Bird and Black Swan pas de deux; Balanchine's Minkus pas de trois and *Sylvia* pas de deux; Taras' *Design for Strings* and *Soirée Musicale* which on this occasion had its world première). Only Skibine's *Claire de Lune* to music by Debussy —a seamless mounting of enchaînements taken from all too well known old-timers and only little marred by the author's own imagination—and Fokine's rural miniature comedy *Igruski*—staged by Vitale Fokine—deviated from the general theme. Therefore it seems to me to be very significant that the company managed to win and hold the audience to the last minute. It is always touching to observe how many of those people who had hardly seen much good ballet before and who were ready to move on any minute, would stop eating peanuts and be absolutely caught by the sheer display of beautiful dance movements. Just as noteworthy I find to report that it was the male dancers who "caught on" best with this Boston population generally so suspicious and uneasy about male dancing. In fact, Edward Villella—while at times forcefully trying to jump even higher at the cost of damaging his ballon — is a splendidly dynamic dancer with truly remarkable elevation. I prefer his clean entrechats-six to Eglevsky's entrechats-huit which have become to be more rubbed than beaten and therefore remain less effective. Otherwise, however, Eglevsky is back in astonishingly good form, presenting his old assurance, mastery in partnering (it is a pleasure to watch him place his partner into equilibrium on point within seconds) and noble body control. He would be well advised, though, to do less dancing himself during an evening since, *e.g.* his double tours wear down from perfect to strained $1\frac{3}{4}$ turns. Also he should avoid wearing pure black since this brings out the unusual size of his hands.

Taras' new work, *Soirée Musicale*, to "Suite of Movement" by Rossini as arranged by Benjamin Britten, is a bright nine-minute divertissement of abstract classical ballet for six dancers, centring around a pas de deux and a short bold female variation (here executed by Melissa Hayden). With this ballet Taras—as compared to previous similar works—has so absolutely absorbed Balanchine that it has become impossible to distinguish this choreography from his master's work: in terms of sheer musicality, choice of movements, timing and accenting of movements, delicacy of musical analysis and correlation of musical and dance phrases *Soirée Musicale* is a work by and for Balanchine dancers and gives each in his way credit to both the master and his assistant. Alas, Mr. Taras has also adopted a deplorable trend in modern choreography: the gag to surprise the audience. Twice during his pas de deux he lets the ballerina "slip" from an échappé halfways into a "split"—at which point she is retrieved by her partner as she moves into an ugly 4th position plie on point. Such a gag is a break of style and a violation against the spirit of classical ballet and should be avoided.

BÉJART IN VENICE

reported by Robert Paterson

A CURIOUS thing happened on the opening night of *Orphée* at the Fenice. By mistake the house-lights were left on and the curtain went up taking everyone by surprise. This somehow caused me to have the illusion that I was watching dream-figures of my imagination. The effect lasted in some degree throughout the evening, and was probably due to the hypnotic power of a performance that lulled the audience into that dreamlike state so essential to the proper appreciation of Ballet. And the cause of it, I believe, was the use of a particular musique concrète (by Pierre Henry) as accompaniment to the action. The timbre of sound had often in the softer passages the quality of a sigh; and as much of the music consisted of repetitive oriental themes with strongly marked rhythms, a lulling effect—tantamount to hypnosis—controlled the audience's reactions until relieved by music of a totally different mood.

Maurice Béjart, who created the ballet conjointly with Pierre Henry, has treated the Orpheus myth in an entirely modern and individualistic way; he retains just so much of it as will suit his expressionistic needs. Orpheus with all his curious complexes is launched into modern life and finds it just as terrible as in a previous existence. "Pourquoi?" he demands, over and over again. Unfortunately, there is little or no continuity in this story, but many digressions; and it is quite impossible to gather from the miming what many of Orphée's frenzied gestures may mean. Therefore recourse has been had to copious programme notes, always a sign of weakness in ballet, and without which the spectator would be completely mystified. As it is, it is not until five out of the eight scenes have been shown that part of the original legend emerges, the preceding argument being entirely Béjart's nightmare conception of what Orphée's reactions to modern life would probably have been. After Euridice's second death and the murder of Orphée an apotheosis in the Elysian fields is shown with the lovers once more united. Yet although the beginning of this scene is edifying, even elevating, it finishes on a cynical note of revolt which, I understand, is meant to be evidence of the triumph of eternal life over death. But the music and action here are too reminiscent of two previous fights in the ballet to allow of such a far fetched interpretation.

The most important of the extraneous characters imposed on the story is that of Orphée's shadow which, despite his attempts to get rid of it, invariably reappears in time to console him, if possible, after each disillusion. The introduction of Venus enables Béjart to show Orphée caught in the toils of sex, while Death lurks around the corner, at one point losing at cards to Orphée, the stake being Euridice's resurrection—or not.

Béjart's choreography, which generally fits the music very well, derives quite often from oriental and possibly African dance steps; it is interspersed with classical enchaînements and certain vertical propulsions the latter sometimes resembling too much mere calisthenics. The abrupt transition to classical movements comes as a relief from the rhythmic tautology associated with the East, but a more gradual modulation is required when these opposing techniques are reversed in order. A too abrupt change from classical movement causes a jarring and unpleasant surprise.

But by far the most interesting part of this choreography consists in Béjart's unending variety of invention in arm, shoulder, and hand movements, particularly in pas de deux with his shadow where the latter sometimes imitates exactly and sometimes by inversion. And Béjart uses elsewhere in ensemble slow swayings of the head and trunk in contrary motion for each adjacent dancer. Whether by design or accident the persistency of this contrary motion certainly induces an hypnosis in the spectator. And this nightmare atmosphere is maintained throughout the work. One may not like it, but one had to admit its effectiveness.

As Orphée, Béjart is on stage throughout the eight scenes. His performance is an amazing tour de force, and I imagine only he could do it. Although his footwork is confined too exclusively to pirouettes and cabriole beats en arrievè, he succeeds in expressing practically every mood with his hands and face alone; so that the footwork is not of primary importance. He receives no assistance whatever from his costume—singlet and jeans only!—which only makes his own personal success all the more remarkable.

Michèle Seigneuret as the shadow is perhaps even more lissom than when I saw her two years ago. Her attack and precision are probably without equal anywhere, and her expressiveness has gained greatly in depth.

Euridice was danced by Tania Bari with appealing tenderness and much charm. But it was a pity that her lovely pas de deux with Orphée did not last longer; it was the only sustained lyrical passage in the entire ballet. The sudden leap into Orphée's arms was most beautifully timed, and her slow attitude en tournant unforgettable.

Marie-Claire Carrié as Venus displayed devastating voluptuousness accompanied by alternate mocking and erotic gestures. Her sudden emergence from the pearl, at first view apparently quite nude, was as startling as it was effective. Carrié has a strong challenging personality and was ideally cast for such an extremely difficult and daring role.

Germinal Casado as Death had as terrifying a make-up as imagination could well invent. A completely grey face with deep black shadows cut into it, and grey matted hair falling practically to the waist. A tall thin dancer, Casado here danced with sinister mien and much significant gesture.

As for the two young lovers, danced by Lise Pinet and Jorg Lanner, they touched one's heart more than anything else in the ballet. For they were the only real people in it.

Rudolf Kuefner's decors, consisting of some sort of stippled abstraction as cyclorama was hard to look at the entire evening; its pale green became sickly. But each scene was cleverly embellished with weird three dimensional objects which, surprisingly, did not distract attention from the dancers. I must admit that on the whole this decor emphasised the nightmare quality of the ballet, and therefore suited it.

The costumes were uniformly plain and uninteresting; they were obviously designed to throw the dancers' limbs into high relief, and by so doing paid eloquent tribute to the perfect forms they enclosed.

The ballet was extremely well received and on the second night (3rd June) the house was packed.

BALLET IN SAN FRANCISCO

reported by Jack Anderson

THE Contemporary Dancers' programme of four pieces from its repertoire with choreography by J. Marks revealed both the strengths and weaknesses of this group. Best of the works was *The Fire Sermon* (Bartok) which, though short, was a sharp presentation of the rootless and self-centred personal relationships in Eliot's poem of this name. *Concerto Grosso* (Corelli) had some courtly adagio passages, but suffered from coyness in the allegros.

Unsuccessful were *Dark Legends* (12th century music), concerning mediaeval fusion of Christianity and paganism, and *The Night is a Sorceress* (Auric), an inquiry into the nature of artistic creation. Here were displayed the least interesting elements of Marks' work: pretentiousness, mannered and repetitive movement, and ponderous allegory.

In *The Night is a Sorceress* a Poet encounters a Bride (representing, perhaps, the "light" forces of rationality and convention) and a Negro (the "dark" forces of the unconscious). The Bride seems to offer love, but her influence is stultifying and must be rejected. Led by the Negro, the Poet plunges into darkness, a destruction which is also an apotheosis; as Goethe said, "In order to be, I had to give up my life."

Though florid, the work expresses an important and recurrent aesthetic theory. Yet it is choreographically wearisome. The trouble is that allegory—even at its most ingenious—allows for little development or complexity and its personified abstractions consequently become predictable and dull, something the mediaeval dramatists must have discovered for, in their plays, low comedy soon supplanted high moralizing.

It is somewhat odd that a company which proclaims avantgarde principles should devote major efforts to allegory, a form which the ballet, since Massine's symphonic period, has tended to consider rather old fashioned.

Better results might be obtained if Marks would choose plots about individualized characters whose predicaments can nevertheless serve as microcosms of universal significance, or if he explored mythology, where the figures can be both individual and symbolic.

An example of the necessity of paying attention to every production detail is the fact that the makeup for the dancer playing the Negro made him resemble a comic minstrel show performer—a small matter, but a discordant one.

Raoul Pause, for many years a prominent local teacher and choreographer, staged *La Boutique Fantasque* at a concert of the Young People's Symphony. Well drilled dancers and charming scenery and costumes made the production a pleasant start for Pause's project of establishing a civic ballet company in Oakland, the city directly across the bay from San Francisco.

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RECORD GUIDE

THREE CORNERED HAT

This is certainly one of the best records I have ever received for review, Columbia 33CX1694. Giulini's wonderful conducting and the Philharmonia's exemplary playing of excerpts from Massine's ballet are outstanding and fill the first side. To have Giulini conducting ballet at Covent Garden would be an experience that not one of us would forget—just listen to the second suite from *Daphnis and Chloe* on the other side and also Ravel's *Alborada del Gracioso*, choreographed by Lifar, Pilar Lopez and Andrée Howard with Salaman for their joint ballet, *The Mermaid*, in 1934 for the Ballet Club. Every ballet-goer will be proud to possess this disc. Last but not least, the technicians must not fail to be given their full share of the kudos.

GAYANE

This ballet with music by Khatchaturian was first performed by the Kirov Ballet in Leningrad. Too overwhelmingly full of painfully obvious propaganda for Western minds, its score will best be remembered for its use by Georges Skibine in his ballet, *The Prisoner in the Caucasus*. I enjoyed it immensely in spite of its weaknesses. The score has its rowdy moments but I found Alfred Newman, conducting the Hollywood Bowl S.O., handles the whole performance very well on Capitol P8503, which includes the same composer's *Masquerade Suite*. The final item is three charming little pieces from Kabalevsky's *The Comedians* which Ruthanna Boris set to her ballet, *Kaleidoscope* for the New York City Ballet. It was originally written as incidental music for a stage work. Recording good.

LA DAMNÉE

This is one of Walter Gore's horror ballets, which he put over with simple choreography, accentuating rather than softening the sadistic and brutal side. Its first London performance at the Princes Theatre was very slightly revised and under the name of *Crucifix*—The Young Woman, danced by Paula Hinton with passionate intensity, kills The Priest with a crucifix! The music is Samuel Barber's First Symphony with a percussion introduction by Michael Hobson and on Mercury MMA11097 we have the symphony played by the Eastman-Rochester S.O. under Howard Hanson. They make an excellent job of it and I would recommend the more cautious to listen to it as it is easy to grasp and I feel we should hear and enjoy more of the serious American composer's works. The coupling, Roy Harris' *Third Symphony* is perhaps a little more difficult but many will find it interesting.

PAGANINI

What delights there were from Tatiana Riabouchinska in Fokine's ballet set to Rachmaninov's *Rhapsody on a theme of Paganini* and because of her, few of us will forget this ballet in spite of its various shortcomings. Decca present us with new performances of this work and Dohnanyi's *Variations on a Nursery Song*—used by William Dollar for his ballet, *Five Gifts*, for the de Cuevas Company—on LXT5550 with Julius Katchen and Sir Adrian Boult conducting the L.P.O. They have done this as the original disc, now in the Ace of Clubs series, was too early for stereo recording and the new one is a great improvement in both interpretation and recording. Katchen feels the romanticism of Rachmaninov without overdoing it and although his Dohnanyi is almost as good, I would have liked a little more sly abandon.

GALA PERFORMANCE

This ballet of Tudor's to the first movement of Prokofiev's *Third Piano Concerto* and his *First Symphony*, was first performed by the London Ballet. Some six months later, he staged it for the Ballet Rambert and although other companies have tried, not one of them has come near the subtle wit and humour of "Mim's" gallant troupe. And most fittingly, HMV's little 7-inch disc, 7ER5175, holds the most pleasing rendering I have heard—the Philharmonia Orchestra under Efrem Kurtz.

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BOOK GUIDE

Dancing to Fame: Folk Dance Company of the U.S.S.R.—Igor Moiseyev Art Director. By M. Chudnovky. Foreign Languages Publishing House, Moscow. 5*s.*

This is essentially what one might call a "P.R.O." book—a glorified gala programme in which the most lavish praise is given to every aspect of the Moiseyev Company's work, and there is not the slightest attempt at a balanced assessment of its achievements. This is a great pity, for Moiseyev is a remarkable pioneer who has created a splendid company with a fine repertoire, one which has influenced folk-dance groups all over the world: he deserves something better than this book.

The introductory chapter "The Folk Dance" gives a very misleading account of ballet in Russia, ignoring the splendid work of Soviet ballet historians who have made clear the important work done by such great choreographers as Didelot, Perrot and Ivanov. Mr. Chudnovsky writes (p. 10) that "In the ballets presented at the court theatres any sort of subject-matter, idea or plot were almost entirely absent": this is of course true only of periods of decadence. The general account given of folk dancing is also at times very misleading: the author states, for example, that the sharp distinction between male and female dancing in the Caucasus is due to the fact that the Caucasian women in the past led a segregated life and enjoyed few rights. This is infantile pseudo-Marxism: the fact is that this same sharp distinction is found in the dances of a great many regions (including Great Russia) and is not closely related to women's social status; what is more, women in Georgia were not segregated and were treated with great respect by the men.

Nevertheless the book does contain an interesting summary of Moiseyev's artistic principles and methods of production. The author makes clear that Moiseyev is opposed to the literal transplantation of the folk dance to the stage: he regards the folk-dance choreographer as a creative artist who gives the folk-dance a new interpretation, while preserving its basic pattern and its main national form and flavour.

Anatomy and Ballet. By Celia Sparger. 3rd Edition. A. & C. Black. 16*s.*

This book, first published in 1949, arose out of the need of the Cecchetti Society for a textbook on anatomy suitable for ballet teachers. Since then it has proved valuable to a wide variety of teachers and dancers; for Celia Sparger (originally trained in ballet by Margaret Craske) has exactly the knowledge and the experience needed to guide people in this very difficult and specialised field. It is hardly surprising that within a few years two new editions have been required.

During the past year some very interesting replies by Celia Sparger to questions from American teachers have been appearing in the New York monthly *Dance Magazine*, and Celia Sparger had the good idea of including these in the 3rd edition in an additional chapter with the title "Questions and Answers." Here parents, young dancers and teachers will find the answer to such vitally important questions as "At what age should a child begin ballet?" and "Can bow legs be cured by ballet?" One interesting answer deals with the style of walking often known as "ballerina waddle" (though the author does not use the phrase). Off duty, dancers may often be seen to walk turning out their toes in a rather ungraceful way: Celia Sparger is opposed to this (pointing out that it leads to "rolling") and recommends that children should be taught to walk with straight feet.

FERNAU HALL.

Dancer in Danger. By Lorna Hill. Thos. Nelson. 10*s.*

Annette Dancy, the heroine of this series, is full of despair because her season as a soloist is coming to an end, and once again she will be relegated to the corps de ballet of her own company. But, as in real life, things can change overnight, and the ballet company is asked to take part in a Music Festival abroad. Annette's adventures in Italy, which include an eruption of Mount Etna, make exciting reading, and the young dancer falls in love for the first time.

Lorna Hill's dialogue rings true, her characters are not conjured up out of the make-belief world of the writer; such people as Annette, her Irish friend Paddy and her brother Maximillian, *do exist* in the world of the dancer.

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PROGRAMMES FOR THE MONTH Contd.

THE ROYAL BALLET ON TOUR

W/c 29th Aug.	*Theatre Royal, Nottingham*
,, 5th Sept.	*Grand Theatre, Wolverhampton*
,, 12th ,,	*Theatre Royal, Newcastle*
,, 19th ,,	*His Majesty's Theatre, Aberdeen*
,, 26th ,,	*King's Theatre, Glasgow*

THE ROYAL BALLET IN EDINBURGH

One week from Monday August 22nd, at Empire Theatre.

THE ROYAL BALLET TOUR OF NORTH AMERICA

5 months—Opening at the Metropolitan Opera House, New York, Sept. 11th.

BALLET RAMBERT ON TOUR

W/c 22nd Aug.	*Kings Theatre, Southsea*
,, 29th ,,	*New Theatre, Cardiff*
,, 5th Sept.	*Hippodrome, Bristol*
,, 12th ,,	*Hippodrome, Golders Green*
,, 19th ,,	*Streatham Hill Theatre*
,, 26th ,,	*Marlowe Theatre, Canterbury*

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Kirsten Simone	May, 1959	2/–
Natalie Krassovska	October, 1959	2/–
Carla Fracci	November, 1959	2/–
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Christiane Hubert and Paul Grinwis in the latter's ballet *Journey to the Moon.* The scene depicted is the "Palace of Moonrays."

BALLET AROUND THE WORLD **AUSTRALIA**

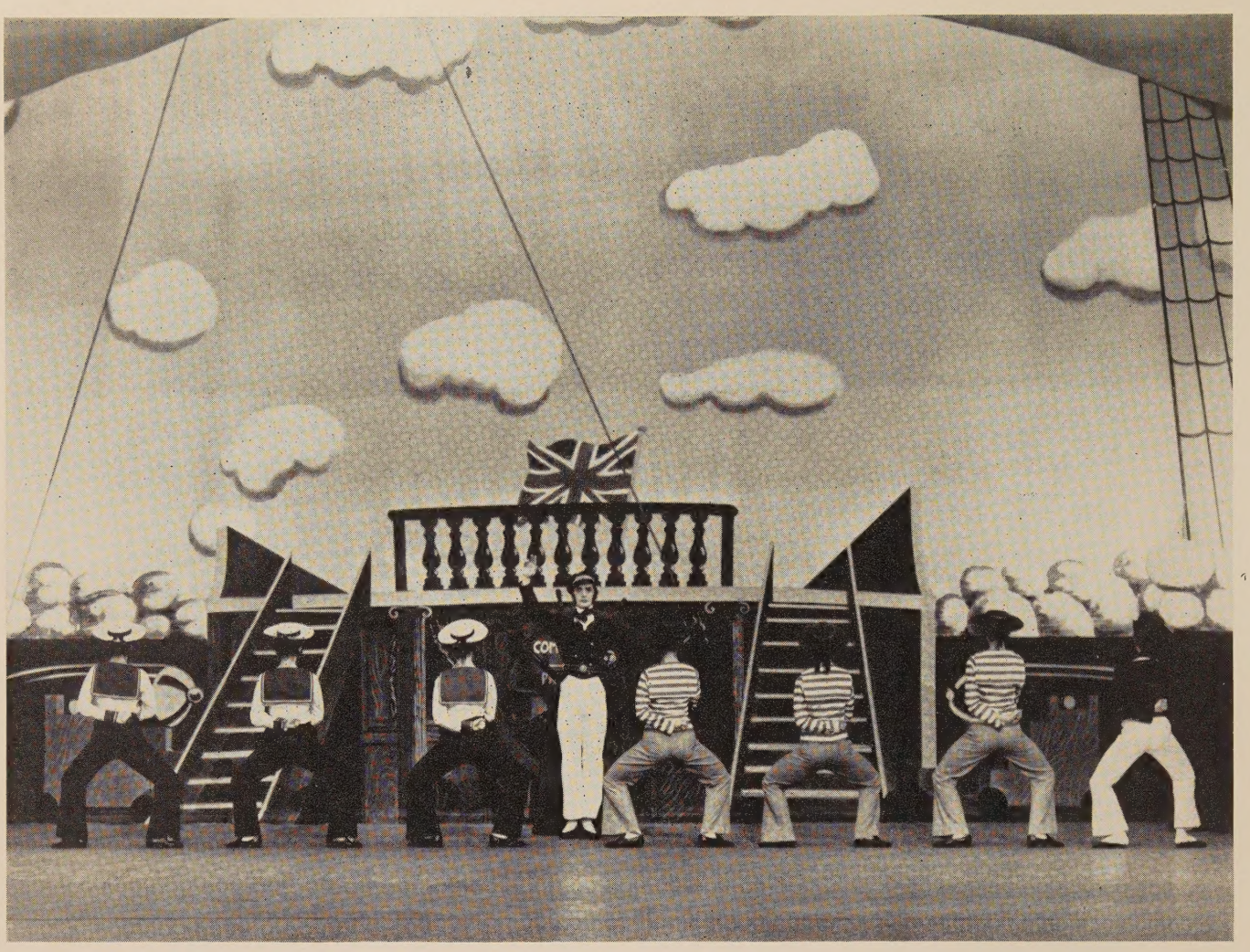
The Borovansky Ballet

EDOUARD BOROVANSKY, born in Czechoslovakia, began his training in Ballet at the Prague National Theatre under the famous Ballet Master, A. Berger. He toured a large part of the world with Pavlova; after her death joined the Monte Carlo Ballets Russes, later known as the Covent Garden Russian Ballet, which toured Australia in 1938.

He decided to remain in Australia—a decision which led to the formation, five years later, of the company which bears his name—the Borovansky Ballet—which has been presented by J. C. Williamson Theatres Ltd., on behalf of the Education in Music and Dramatic Arts Society, for seasons at regular intervals from 1943 until the present time—with the Company making its third tour of New Zealand this year, returning to Australia in July. Ballet from 1943 until now, only breaking continuity when a company has played every centre, some twice, and goes into recession until a new company has been formed, is a remarkable achievement with Australia's small population. Some of the tours have lasted two years; others 18 months. The nucleus of the company remains for several tours. Soloists such as Kathleen Gorham, Edna Busse, Vassilie Trunoff, Peggy Sager, have gone overseas, danced with noted companies, and rejoined the Borovansky Ballet on a later tour.

The Company gave world premières to several ballets—*The Eternal Lovers; Los Tres Diablos; Chiaroscuro; Corrida; Journey to the Moon;* (the latter, this year). Elaborate presentations were given of *The Sleeping Princess* (directed by Miro Zloch) and *Nutcracker* (which David Lichine came out to produce) and Paul Grinwis' Ballet *Journey to the Moon,* presented in Sydney this year, is one of the Ballet's most costly and elaborate productions. Unfortunately, though the spectacle and mechanical innovations were much admired, the Ballet proved not to the liking of Sydney audiences.

Red-letter events in the Company's history were the visits in 1957 of Dame Margot Fonteyn, with Michael Somes, Rowena Jackson



and Bryan Ashbridge. Only Sydney and Melbourne were visited—the visitors, in addition to pas de deux, danced an act from *Swan Lake* and *Aurora's Wedding*, in the Borovansky Company's settings and with its corps de ballet.

When Borovansky died in 1959, the company had just commenced another tour, in Sydney—there being four ballerinas—Kathleen Gorham, Iovanka Biegovic, Christiane Hubert and Marilyn Jones, with Paul Grinwis, Robert Pomie, Garth Welch and Frank Bourman; 12 soloists and a Corps de Ballet of 33. There was no thought of interrupting the season: every thought was directed to whom could be found to carry on the work and keep the company flourishing as a permanent part of the Australian scene.

J. C. Williamson Theatres Ltd. selected Peggy van Praagh to be the new artistic director—a happy choice achieved only after lengthy negotiations. Dames Ninette de Valois and Margot Fonteyn had both recommended her to Sir Frank Tait, Managing Director of J. C. Williamson's.

Miss van Praagh is too well known in England to need anything written of her interesting career,* but from this end it can be said that she faced a formidable task: she had to revitalise the company and inject new vigour and ideas—inevitable when an organisation has been under one direction, however good, for 16 years.

CHARLES DEARDEN,
Melbourne, Australia.

*July 1957 we published an article entitled "Peggy van Praaghs' Important Work." ED.

Since the foregoing article was written the following press release was issued in Wellington, New Zealand, on 6th July.

"Mr. McCallum, General Manager for J. C. Williamson Theatres Ltd., announced that after the conclusion of the New Zealand tour the Company will play seasons in Adelaide and Perth, then go on holiday, after which it will be re-formed and open in Melbourne on October 22nd. The repertoire will include a new production of *Coppelia* by Peggy van Praagh, for which it was hoped that Australian artist Kenneth Rowell would design the decor and costumes. *Rendezvous*, by Frederick Ashton, would also be produced by Miss van Praagh. *Nutcracker* would be the Christmas ballet, and a new ballet would be produced in the New Year to complete the repertoire for the new tour to follow, which would commence in Sydney.

The Company would probably be re-named for this new tour. The late Edouard Borovansky had done an invaluable service to ballet in Australia and New Zealand in founding this Company under the direction of J. C. Williamson on behalf of the Education in Music and Dramatic Arts Society, but the time had come when a National Ballet Company was needed, and rising costs made it prohibitive for any private producing company to mount and rehearse a repertoire and company of world standard.

J. C. Williamson Theatres Ltd. had for many years subsidised the Music and Dramatic Arts Society in order to maintain the Borovansky Company. J. C. Williamson Theatres Ltd. intended to keep this Company in being as long as they could and intended to consult and seek the co-operation of organisations such as the Elizabethan Trust in Australia and the New Zealand Ballet Trust, in order that the best talent available can be collected into a company representative of both Australia and New Zealand which could be maintained permanently with some Government assistance, as was done in the case of the Royal Ballet in England. It was also hoped to arrange an association with the Royal Ballet which would enable the exchange of principal artists.

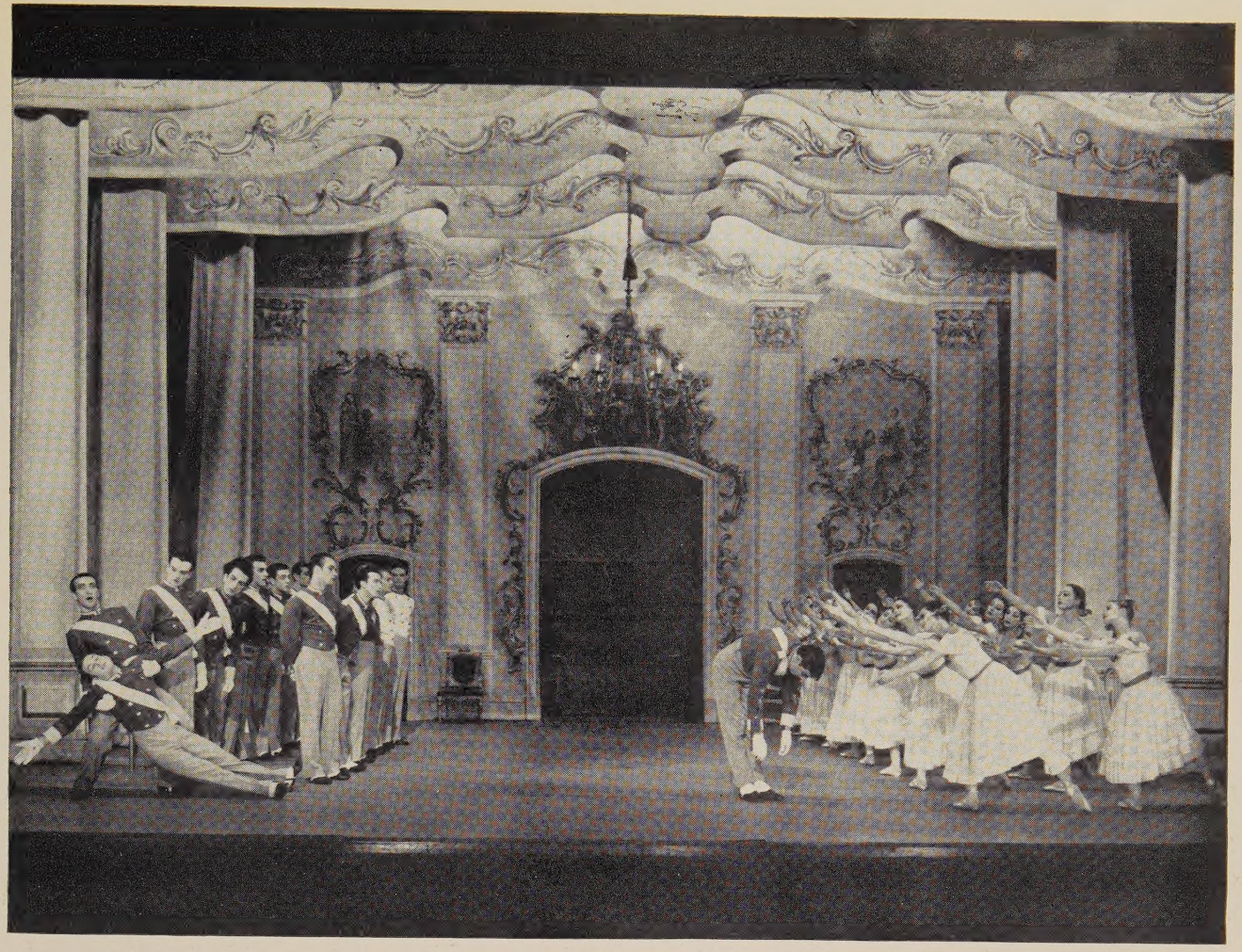
There was a great deal of talent in Australia and New Zealand and a large audience for ballet, and this was a logical development for the Borovansky Ballet, with its twenty years of experience and reputation.

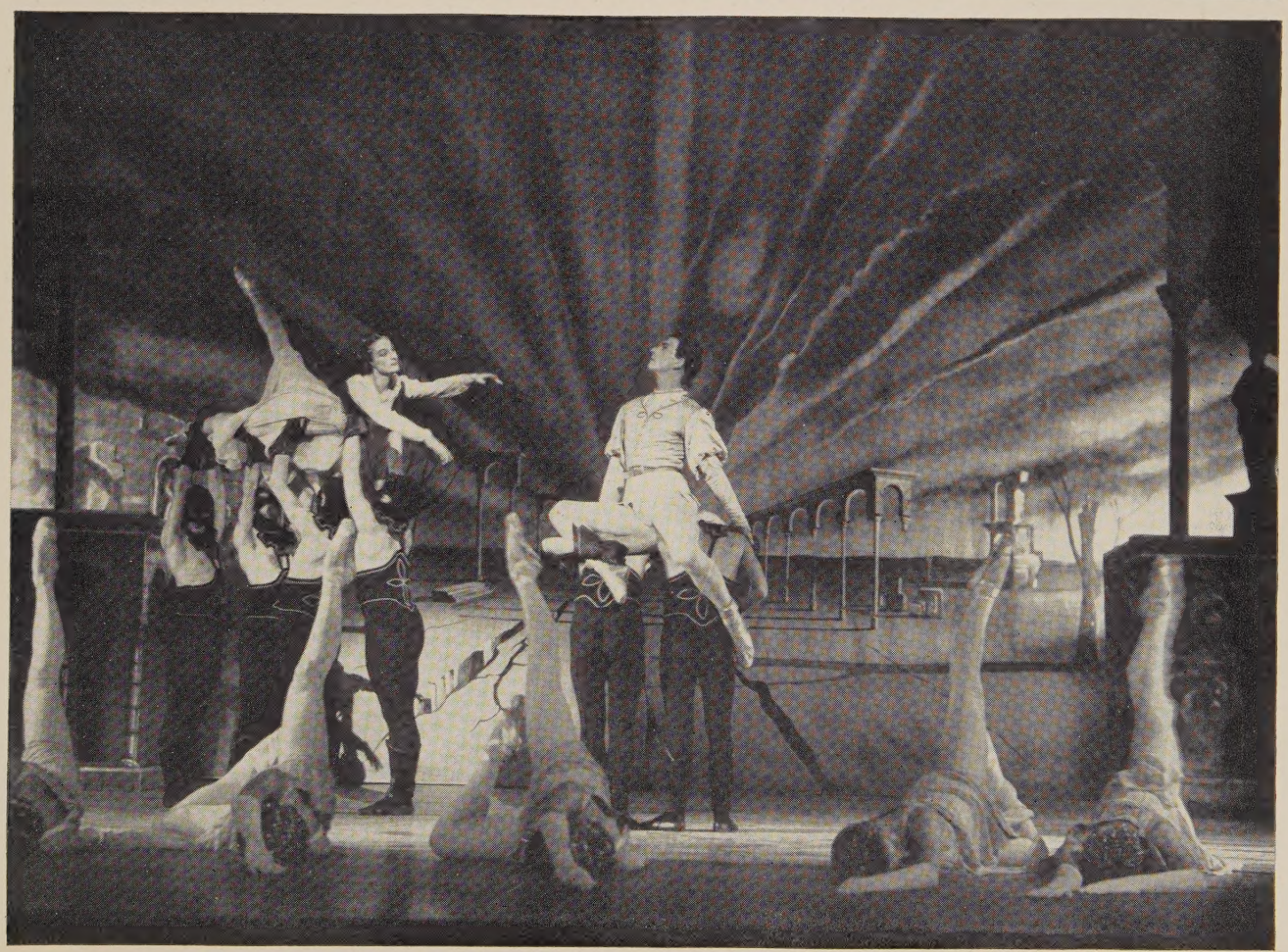
It was most fortunate that it had been possible to secure as Artistic Director the services of Miss Peggy van Praagh, who had relinquished an important position under Dame Ninette de Valois with the Royal Ballet. It was with this aim in sight that it had been decided to continue the present tour of the Borovansky Ballet and to mount a new and interesting repertoire for a further tour."

PHOTOS

Above: *Pineapple Poll* 1954/5 Season.

Opposite page: *Graduation Ball*, choreography Lichine.
Eternal Lovers, ballet by Paul Grinwis.





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